

VOLUME XVII JUNE, 1899 NUMBER 6

# THE ETUDE

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# THE ETUDE

VOL. XVII.

PHILADELPHIA, PA., JUNE, 1899.

NO. 6

## THE ETUDE.

A Monthly Publication for the Teachers and  
Students of Music.

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A MUSICIAN of German birth often occasioned amusement to his American friends by saying that he had learned many things by "experiment." While the word was not the one meant to use, there is a truth of some force in the expression. We may gain very valuable "experience" from careful "experiment." The wide awake, progressively disposed teacher is alive to the fact that investigation into the various details of his work is absolutely necessary.

It is all very well to have good ideas to evolve original conception in regard to working principles, but the mere idea, the naked conception, is but the starting point; the highest value lies in a practical application of the principles involved, and this the teacher can only learn by careful, patient, and, perhaps, prolonged experimentation.

Experience, to be of the greatest value, must depend upon sound basis. Quality, not quantity, is as much a matter of concern in "getting experience" as anything else.

"WHAT shall I do with my summer season of idleness?" is the query that confronts many a teacher. We are not in the mind to advise you. We do not know your circumstances. But this we do say: "Whatever you make up your mind to do, be sure that it is something that will make for good; for a broader and richer success next fall."

So many things are to be considered! If you go to the seashore, to the mountains, and plunge yourself deep into the whirl of the social season, you can very easily get rid of your surplus and not have gained any real professional strength.

It is not worth while to think "shop" all the time, just as it is not good form to talk "shop", yet the man who has his way to make, who must fight hard for his foothold, and then struggle equally hard to maintain it, can not afford to take chance of losing his grip by allowing his mind to be totally diverted from his business for any length of time. Mr. Emil Liebling, in his "Salvagundi," for this month, says well when he advises that a teacher try to keep in touch with his class in some way during the vacation season; and we would say not only with his class, but with his own work, never losing sight of one idea: that of fixing more deeply in himself the professional instinct; that of making everything contribute to his success; of valuing everything by what it can do to make him a better and broader musician and a more thorough teacher.

At this time of the year we read in every musical paper notices of State Music Teachers' Associations and of our National Association. These organizations have

undoubted value; but we want to get right up next to every teacher in the United States or elsewhere who may read this note and ask, "What are you doing to benefit the profession in your own community? Are you selfishly going it alone? Are you willing to unite with some others of your local brethren to see what you can do?" Every wide awake, progressive city has a Board of Trade, and a dry-goods merchant does not stay out because a competitor is identified with the movement. So let teachers look upon the matter of earning a livelihood as a business, and meet the question of competition as a good business man meets the inroads of a rival in the same line.

Commence with the simplest form of community interest. If you give your attention to the piano or organ, or to some other instrument, unite forces with some member of the profession who makes a specialty of the teaching of singing, and have joint recitals. One needs the other, and each will help the other. At least once during the season try to arrange for a professional concert, for the sole purpose of interesting as many people in the musical work of the community as possible. Each teacher has a circle that can be drawn upon, and by union among the teachers it is possible to proceed one step further, and perhaps arrange for a festival once a year. Whatever stimulates the public interest will redound to the benefit of each individual teacher.

The commencement session is now "on" in the various music schools, conservatories, and colleges. This is the time when teachers can show the character of the work they have been doing. The mere playing of a piece that has been in hand for months does not guarantee sound musicianship and ability to make way in the musical world unaided. The firm, solid foundation must have been laid and the superstructure reared upon it. There is much temptation, both to pupils and teachers, to make the occasion of graduation an opportunity for mere display.

During the past few months we have received letters from a number of our readers asking whether we would consider contributions sent in to no solicited. In several cases the writers seemed to think that we would pay attention only to the writings of those who are known to us by previous contributions.

Now, all things must have a beginning, and so must our acquaintance with our contributors. We make the statement that an article in accordance with the general policy of THIS ETUDE, that says something worth reading, and says it in good language, is certain of acceptance, no matter by whom written.

We know that there are many more musicians qualified to write for the musical press, and we want to get these people to work. If a man has some good thoughts, let him put them on paper, in a clear, simple manner, and he is richer in mental experience for his labor, and he has placed himself in position to teach hundreds where he formerly instructed one.

THIS ETUDE wants the help and interest of the teachers of the United States who have separated the dross from the pure gold in the refining crucible of experience, and wants these teachers to give their ideas to fellow-teachers.

It is not always the city teacher who has the best ideas. But one of the successful competitors in the recent ETUDE prize essay contest is located in a large

## THE ETUDE

city. So do not think that because you are a backwoods teacher you may not have something worth saying to the musical world at large.

THE ETUDE invites contributions, and will give a fair, impartial reading to every article sent in.

It is common for young musicians to say they would like to retire to the quiet country by-ways and work, free from distraction for several years, developing themselves and improving their talents. Retirement may be favorable to the latter, but character is developed and strengthened by the busy life.

If you take an object to a chemist and say, "What do you make of this?" he does not answer, "A fine lump of metal," or "A precious compound, worth a dollar an ounce"; he goes into minute and technically expressed details of facts, perceptible through his training in the particular science of chemistry. Now, the musical critic is a chemist.

Any opinion, to have value, must have accuracy. To have accuracy, one must think in particulars, for the most part, and in generalities only at times; then, finally, these decisions must be verbalized—custom-made language, not in the ready-made mists of current enthusiasm. We are led to this expression by a letter from a prominent critic, which follows:

"A short time ago I heard for the first time that phenomenal virtuoso, Emil Sauer. On the way to a lady in the crowd, a stranger to me, asked me if I thought him as great as Paderewski, and similar questions were put to me half a dozen times before I reached the sidewalk. Now, here was Americanism in capes. That is the way: you must immediately decide whether the one man or the other has beaten. Is the pianist merely a juggler, a wonder-worker? Are all our aesthetic delights to be gained on the noble standards of the base-ball business?"

If one undertakes to express critical opinions, he should always strive to be clear and definite in his views, and exact in his utterance of them.

THE approaching meeting of the Music Teachers' National Association, at Cincinnati, will be one of the most important in the history of the organization. The Association has been brought to the point where a step in advance is imperative. The plan of former years has by no means proved a success, and the new idea put under way at the New York meeting last year has yet to show its value. So it may not be amiss to say that this is a somewhat crucial time in the history of the Association.

It is not necessary for us to go over the time-worn platitudes that it is the duty of every musician to give support to the Association. Perhaps it is. Duty has a very broad application. But only a few of us are willing to let others decide the nature and extent of our obligations. Very many worthy American musicians do not feel that there is any responsibility attached to them in this matter.

How are these men and women to be drawn to the support of an association such as the Music Teachers' National Association? Obviously, not as the Association was conducted in former years. The results speak for themselves.

Self-interest is generally powerful enough to influence to vigorous activity. Yet there is but little room for self-interest in paying the fee and heavy traveling and hotel expenses a few days at some centrally located city to hear a great deal of music and a number of papers on subjects connected with music and music-teaching.

The problem is no easy one, and it is to be hoped that the present board of officers will be able to put into motion some plan that will tend to make the Association attractive in every way: stronger not for one year, but for a term of years; that they may infuse into the organization a spirit, a vitality, that shall bear the whole body forward to a richer success. Is it to be a national association? The word means very much in this great country of ours. There are many of us, and we are widely separated, say the teachers.

## THE ETUDE

It is not a mere gathering together of people from many and widely separated localities that makes up a national meeting. The next convention might have a thousand delegates from Maine to California, from Florida and Texas to Minnesota, and still nothing but a provincial meeting result. If the spirit in which the work is carried on and planned is not national, there can be no national association. If every man, or the great majority, should be dominated by selfish motives, by pettiness and sectional jealousy, and if the uncharitable feeling that a musician can not gain applause without robbing every other of his fellows should assert itself, there can be no nationalities. Let each one sink his own interests, forget the pride of locality, and try to think and act for the benefit of the art, of the interests of the profession as a whole, seek to raise the standard of the whole country over; let him cast aside forever petty provincialism and cultivate broad nationalism; let him feel that every strong American musician, whether of native or foreign birth, who really works for the benefit of our country, is a tower of strength to his fellow workers; let not a lost and a strong man be one to build around, nor one to turn down. The spirit of brotherhood in the real idea of organization, and can give the impulse toward that breadth of thought and action that will, in truth, give us a national association.

Only those should join the M. T. N. A. who really conceive what a "national association" can be, and are willing to give the conception concrete form. We are not this the spirit of the officers of the next convention, and it is the spirit which attracts others who will be in attendance. Let all who can go to Cincinnati go there with the feeling that the present is an auspicious time to make the Association what its name purports to be—national in the sentimental acceptance of the word, not merely geographic.

Taking the book all in, we feel that we can call it to the attention of teachers and pupils as a most useful guide in the study of modern compositions, as a great help in making up recital programs, and as especially valuable in musical club work.

## THE GREAT PIANO VIRTUOSOS OF OUR TIME FROM PERSONAL ACQUAINTANCE. By W. von LENZ. Translated from the German by MADELEINE R. BAKER. G. SCHIRMER, \$1.25 net.

The hook gives some most interesting matter relating to the personal and professional lives of Liszt, Chopin, Tausig, and Henselt. No one who is making a study of the history of piano-forte-playing can neglect this book. It is packed with anecdote and comment.

THE MUSIC DIRECTORY AND MUSICIANS' ANNUAL READER OF GREATER NEW YORK 1893. Compiled by M. L. PINKEHAM. J. T. COWDERY, \$2.50 net.

This book is invaluable to musicians not only in New York city, but in other places, since it contains the names and addresses of the great majority of the teachers of the Metropolitan district, and information about visiting artists, concert and opera dates, and an appendix of "Women's Musical Clubs of America."

So many students of music are anxious to know of the leading teachers, or to address questions to competent authorities, that a compendium of this kind, which classifies teachers under their special branches, is very valuable indeed. Mr. Cowdery, whose address is 141 Broadway, is making preparations for a new and enlarged issue, to include all persons engaged in musical work in Greater New York, and requests all interested to send full information to him.

We have now some remarkably capable composers, who have talent, sound musical education, and are exceedingly clever in obtaining "effects." They write brilliantly for the piano-forte, singly for the voice, scholarly for the organ, and effectively for the orchestra. To bring out their best qualities, they must be encouraged. If they feel that musicians and public show an interest in their work, they will feel all the more desireous of putting spurs to their talent and speeding onward. Let the teachers make a feature of giving good works by American composers to their pupils—there are plenty of them; place them on programs of recitals and concerts, and prove to the composers that their work is being genuinely appreciated. Instead of feeling half ashamed of native talent, let us prove it off if even it is not equal to that of foreign lands as yet. By such encouragement there is no reason why, in the next generation or two, our best talent ought not to be equal to the best abroad. Possibly, in so doing, we may yet develop a "front rank" man! Is, therefore, it not worth while to do all in our power at present to encourage American composition?

—ED.

## MEZZOTINTS IN MODERN MUSIC. By JAMES HUNKELER, CHARLES SCRIBNER'S SONS, \$1.50.

The brilliant "Raconteur" of the "Musical Courier" has written a book most fascinating to the student of music, particularly the piano-player. In the latter class, those who have a fondness for the modern and romantic school will find in this book stimulus to their favorite study. The titles of a few of the chapters will convey a fair idea of the contents of the book: I. "The Music of the Future," which is devoted to Brahms and criticism of his works. II. "A Modern Music Lord," the hero of which is Tschakowsky. The chapter is filled not only with studies of the composer's works, but with matter illustrating the Russian character and the personality of this representative musician. III. "Richard Strauss and Nietzsche," which discusses most admirably the tendencies of the most advanced compositions and the attempt to make music psychologic in character. In the chapter, "The Greater Chopin," we have a most fascinating study of the composer's compositions. The other chapters are on equally interesting subjects, and include "A Note on Wagner."

Taking the book all in, we feel that we can call it to the attention of teachers and pupils as a most useful guide in the study of modern compositions, as a great help in making up recital programs, and as especially valuable in musical club work.

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Y. W.—It is not necessary to play seven notes in one hand against the other, or also against the left, with absolute mechanical accuracy. The mind is able to play three against two, but irregular groups, not multiples of three and two, must be learned each hand independently of the other—that is, practice your seven notes in one hand until you can play them as a matter of routine, similarly your non-dominant group, and then bring them together.

E. S.—I. You are right in saying that the first note of the scale is the dominant note of the minor. The latter is raised a note chromatically, thus: note on the degree A, the key of E-flat, would be played as A-sharp. If that is to be chromatically raised, proceed it by a sharp, the other degree is to be raised, it must be preceded by a sharp. A sharp can only be noted by the sign #, thus: E-sharp is a sharp, and a sharp is a note higher than the original note. Can we write any name similar to this? Consult the article on "Minor Scales" in THE ETUDE for September, 1889, by Mr. Carl Faehnle.

2. Consult a good dictionary as to the exact meaning of the words "genius" and "virtuosity." The quality that makes a "genius" is a divine gift; the quality that makes a "virtuoso" is a natural gift, the virtuous may be gained by hard work.

3. Flautoons were made before Beethoven's death, and he himself had a six-octave instrument. One of his sonatas is called the "Hammerklavier Sonata."

M. E. C.—It is of the utmost importance that pupils should write out their scales, arpeggios, and intervals as a part of their regular lesson. It is also a good rule of writing-books in very general use at the present time. Why not use for our pupils?

J. M. C.—Rachmaninoff, the Russian composer, was born in 1873, and studied under Areshky and Sileski. His Opus 1, "Prelude"

is popular.

F. R. W.—The term "neo composer" has been applied to Mr. S. Taylor-Coddington, of England, who is a mystic. He was born in London in 1852. He has written several songs to texts by the American poet, Mrs. Langtry, and has a son, D. B. Taylor-Coddington, the most popular of English composers.

F. D. W.—The scales of C to be played in sixths must start with the notes E and C. If E is above, the result is thirds; so that, to play it in sixths, the right hand takes C while the left hand starts on E below.

A. A.—"Aeolian br. 4, 6, and 8" refers to accenting the first group of 4, 6, or 8 notes. For example, Scale of C, accent by 3, will pass stress on C, F, B, etc.; by 4, C, G, D, etc., by 6, C, B, A, etc.; by 8, C, D, E, etc.

M. L.—The term usually applied to the sixth of the scale is "subdominant," and refers to the fact that it is the mid-note of the subdominant. Superdominant—meaning "above the dominant"—is used by some writers, but is not considered so good as the former name.

L. G.—A hold over a bar signifies that a pause is to be made before playing the notes in the following measure.

E. Canon is pronounced like the English word canon.

E. C.—The C clef used for the tenor parts in music written for male voices, and shows that C is on the third space. The sound of C is middle C, and the middle C and not the C, third space, treble clef, is more shrill. The C clef always shows the position of middle C. Hence, you should play the tenor parts an octave lower than if read in the treble clef.

E. The tenor trombone part in scores of symphonies, overtures,

## New &amp; Rare Publications

and similar works is written both in the bass clef and in the tenor clef, which places C on the fourth line. Some writers use the latter only; others use the bass clef, and introduce the C clef only in high voices.

E. In music, the bassoon parts may be secured either in bass or treble clefs, and also in alto (a popular orchestra music).

It is, perhaps, best to accustom yourself to play from the bass clef.

L. M.—A number of well-known theorists have been successful in teaching harmony and counterpoint by mail, and we recommend that one who has no means of reaching a well-qualified teacher directly, should apply to one of these by correspondence. We can not recommend one teacher to the exclusion of others. Consult the advertising column of THIS ETUDE.

H. W.—We will find an interesting letter from Miss Clara Moore, of Chicago, in this issue of THIS ETUDE, department of "Music in the Home." This letter will answer your question as to the difficulty of learning to play the harp as compared with the piano.

2. A good harp is usually sold to cost as much as a good piano. American harps are the best in the world. Lyon & Healy, of Chicago, are the leading harp manufacturers. You can get a good second-hand harp from them for a moderate price.

3. Instruction in harp-playing can be had in the large cities from private teachers and in conservatories for \$2.00 a lesson.

J. L. S.—According to the rule given in Dr. Faehnle's "Harmonie" for the progression of dominant seventh, first, to the subdominant; second, to the subdominant; third, to the dominant of the relative minor, the succession of chords E-flat, C-sharps, A, F, B, D, G, B, E, D, F, A, C, B, A, would be analyzed as follows:

The chord of the minor ninth or the dominant of the relative minor consists of twenty-five pieces, the one generally known by the name "Kamenetz Ostrow" being No. 22. M. Constant von Sternberg says that the title of this number is "The Angel's Dream."

Y. W.—You will find in the second part of the piece an imitation of a carillon.

3. "Sorrentina" means Sorrento, an Italian city, and indicates the name of the piece.

D. R.—"Sorrentina" is the name of a piece of music for piano and violin by the Italian composer, G. Donizetti.

E. The "C" in Teckwahkay is pronounced like the German "ch," and the "o" like the French "ou." The name is derived from the Chinese word "Tschakow-kai," which means "the great mountain."

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DURING the year 1898, 181 new operas were presented in Europe.

SEVERAL American musicians are employed as teachers in German conservatories.

MR. EMIL PAUL has appeared lately as a solo pianist in connection with his orchestra.

GEORG HENSCHEL's opera, "Nubra," has been accepted for presentation at Dresden next season.

TERESA CARREO sailed for Europe on the 16th of May. Her American tour was very successful.

It is reported that Leoncavallo is studying "Quo Vadis" with a view of making a dramatic version, to which he will supply music.

THEODORE THOMAS' Chicago Orchestra had a successful tour in the South; four concerts were given in Atlanta and three in Nashville.

MISS ELEANOR BROOKFOOT, an American contralto, has been engaged for the Metropolitan Opera Company season in New York City, by Maurice Grau.

It is announced that Mr. Edgar Stillman Kelley is to write the orchestral and choral music for the stage version of "Ben Hur," which is now being prepared.

MR. FREDERIC BRANDSLE, the well-known composer and pianist of New York City, died May 1st. Mr. BRANDSLE was born in Vienna in 1882, and was a pupil of Czerny.

A GUIDE THROUGH THE FLUTE LITERATURE has been published in Leipzig. It records 7500 pieces for one and two flutes, with and without combination with other instruments.

MISS EMIL PAUL, wife of the director of the New York Philharmonic Orchestra, died April 27th. Mrs. PAUL was a pianist of great ability, and was a pupil of Clara Schumann and Leschetizky.

ONE of our English exchanges says that Sir Arthur Sullivan is about to publish his musical reminiscences. As Sir Arthur is said to be a good story-teller, we ought to get a readable book from his pen.

ABOUT six hundred compositions were entered in the competition for prizes offered by the "Musical Record." The judges are Professor H. W. Parkes, Mr. Arthur Foote, and Mr. Reinhold Hermann.

WHEN Rosenthal starts on his projected concert tour of the world, he is to take with him a piano, built specially for him by Steinway & Sons, that is said to be proof against all climatic conditions.

AN English firm of piano-dealers has placed on the market a "portable piano." The instrument weighs 140 pounds, and is intended to be played on a table. The keyboard has a compass of five octaves.

THEODORE THOMAS' musical library, so it is said, could not be duplicated for less than \$200,000. It contains full scores and orchestral parts of 300 overtures, 160 symphonies, and hundreds of concertos and smaller works.

THE Worcester, Mass., Festival Association has engaged Miss Evangeline Florence for the next festival. Miss Florence is an American, now resident in London, and is considered one of the foremost oratorio singers in England.

In spite of the fact that prices were doubled, the hall in which Paderewski played in London, on the 16th of May, was crowded to the utmost. Critic say he is playing better than before, and English enthusiasm is as great as in previous years.

It was remarked that in the orchestra which played at the recent Joachim celebration, and which was composed of former pupils, forty-four of the violins were "Strads," and were insured for that night for the large sum of \$250,000.

The latest fad in piano decoration is said to be mirror backs. Fashion has decreed that the piano shall come back from the wall, and the lack of an upright must be made much different. The mirror may be beautified with hand-painting.

MR. EMIL PAUL and his Symphony Orchestra have been engaged for a series of concerts at Brighton Beach, near New York, during the approaching summer. This will help to counteract the vogue of popular two-step and "coon songs."

HENRY WOLFSHORN, the New York manager, announces that Debach is to make a concert tour of the United States, beginning in October or November. He is an unique figure in the piano world, and is almost certain to make a sensation.

MRS. ALLEN BROWN, of Boston, donor of the famous Brown Collection of Music in the Boston Public Library, will make a number of additions to the collection after his return from Europe. It is hoped to make this the most complete musical library in the world.

MR. FRANK VAN DER STICKEN, of Cincinnati, has been honored by the acceptance of the symphonic prologue of "William Tell," for performance at one of the regular Berlin symphony concerts next season, Mr. Arthur Nikisch conductor. This composition will be given at the next M. T. N. A. meeting, at Cincinnati.

THE Tenth Annual Meeting of the New York State Music Teachers' Association will be held at Binghamton, N. Y., June 25th to 27th. The President of the Association is Mr. Sumner Salter; Secretary-Treasurer, Mr. F. W. Elsberg, 9 W. Fifty-sixth Street, New York City.

Fine programs of vocal and instrumental music and essays have been arranged, and a strong chorus and orchestra will assist in the concerts. Miss Evelyn Fletcher, Mr. George C. Gow, Mr. John Tagg, and Mr. Harvey Wickham are among the essayists. The New York Association is one of the most active and enterprising in the United States, and the meetings are sure to be a success.

AN NEW YORK paper announces that Felix Motil, the celebrated conductor of the court orchestra at Carlsruhe, will be the conductor for the Metropolitan Opera-house season in New York. His wife, who made a great success as "Elsa," in the London representation of "Lohegen," is also to be engaged.

THE Hampden County Musical Association held their fifth annual festival at Springfield, Mass., May 2d to 5th. Mr. George W. Chadwick is the conductor.

"Elijah" and Mr. Chadwick's "Lily Nymphs" were included among the choral work performed at the festival. Teresa Carreto was the solo pianist.

A LONDON correspondent of "The Manufacturer," a Philadelphia commercial paper, says that the trade in American reed-organs is steadily increasing in England, and also on the Continent. He estimates that about 10,000 reed-organs are shipped yearly to England. The American organs are said to be superior in point of sweetened tone.

THE Musical Art Society of New York City offers a prize of \$250 for the best composition for mixed voice, unaccompanied. The competition is open to any one who for the past five years or more has been a resident of the United States or Canada. Compositions received up to September 1st. The judges will be Horatio W. Parker, B. J. Lang, and the conductor of the Musical Art Society. Composers may address Dr. Frederick E. Hyde, Greenwich, Conn., President of the Society. The prize is given by Mr. and Mrs. Louis Butler McCagg and will be made annually.

MR. CLARENCE EDY, in a conversation agent his recent appointment as official organist of the United States at the Paris Exposition, says that American builders have made a most valuable application of the pneumatic principle, so that there is no perceptible loss of time between the pressing of a key and the speaking of a pipe. While our organs are not equal in voice to foreign organs, in other respects they are in advance.

THE South Atlantic States Music Festival, held April 25th to 27th, under the auspices of the Converse College Choral Society, Spartanburg, S. C., Dr. R. H. Peleg, conductor, was an exceedingly successful one. Five conductors were given. The special attraction was Campanari, the great baritone. The Boston Festival Orchestra, of forty-five men, under Emil Mollenhauer, was present.

It is announced that the money for the Wagner monument in Berlin has all been subscribed. The Emperor has directed that it be placed in the Tiergarten, where a sort of musical pantheon has been projected, to include statues of famous German musicians. Wagner's is the first, to be followed by statues of Bach, Handel, Mozart, Haydn, and others.

A WAY of improving new fiddles has been invented by an ingenious American, who, starting from the oft-stated principle that the more a fiddle is used the better it becomes, has constructed a machine which plays for hours at a time, according to the will of the inventor.

No need to wait for the mellowing influence of time. American enterprise scores one more hit.

BERKEL, a writer of concert hall songs in Paris, died recently. He was in receipt of an income of \$10,000 a year from royalties on songs used in public. This class of composition pays better than writing symphonies. And yet we have "composers" in the United States who are said to make twice and three times the amount! American publishers are more enterprising advertisers.

We regret to say that Professor A. A. Stanley, Professor of Music in the University of Michigan, at Ann Arbor, has broken down from overwork. He will go to Southern Europe to recuperate. Professor Stanley's untiring energy contributed largely to the splendid growth of the University Festival Association. For the sixth festival there was a chorus of 300 voices, assisted by the Boston Festival Orchestra. Five concerts were given in the University Hall, which has a seating capacity of 3000.

MR. CLARENCE EDY advocates a plan for an exhibition of the progress of music in America in connection with the Paris Exposition next year. It is expected that the French Government will arrange for a congress of French musicians, and if this prove to be the fact, it is hoped to have similar congresses of other nationalities. Mr. Edy's scheme has the approval of United States Commissioner Peck.

The composers on the daily papers often make set-haves of the titles of compositions. One transformed a "Beneficents" into "Benedictine," which was certainly not the right thing for use in a church service. Handel's "Largo" was made "Largo," and on another occasion "Lager," which would scarcely do for an organ recital; then a "concerto" appeared in the guise of a "concertina," a most woeful descent in the artistic scale.

DR. ROBERT GOLDRECK desires to publish the names of America's distinguished composers, performers, and teachers in that part of his "History of Music" which refers to the present period. He should receive without delay the necessary communications accompanied by suitable qualifications, at his studio, 627 Fine Arts Building, Chicago. The "History of Music" forms part of the forthcoming "Dictionary of Harmony and Cyclopedias of Music."

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## THE AMERICAN TEACHER.

LOUIS C. ELSON.

MANY musical journals are agitating for the better support of the native artist in concert and opera at present, but among all the articles written upon this subject one rarely finds references made to the merits of the native teacher. It may be readily granted that Europe stands in advance of America in the field of musical pedagogics, but this preminence is rapidly disappearing since so many of our native teachers have studied abroad. It is true that the American teacher is not always an exact copy of the musical instructor of Germany or Italy, and it is well that it is. Modifications of foreign systems to adapt them more fully to the American student as to be viewed as an advantage, not a defect.

The chief advantage, however, which the American teacher possesses over his foreign competitor lies in the fact that he more thoroughly understands the natures with which he has to deal; he knows better how to encourage, how to elicit the best work that is in the pupil. I have frequently seen American teachers attain better results and produce more well-equipped graduates than foreign teachers of higher rank and of greater intrinsic abilities.

There is always a degree of psychology employed in every kind of instruction, and the native teacher is here distinctly in advance; he is almost always more in sympathy with his classes, and the closer rapport between teacher and pupil may be readily traced in musical results.

## EDUCATION.

MADAME A. PUPIN.

WHAT is an education? The youth of our country are attending the public schools to get an education. They are being crammed with masses of facts taken from pages of books, and expected to remember them without so much as a hint of how the memory is to be trained for this purpose; they are given abstruse subjects to study, uninteresting and incomprehensible to their youthful minds, which they learn (?) to-day and forget to-morrow; the lessons are of such number and length that the pupil's chief anxiety is whether he can retain them long enough to recite to the teacher the next day.

Pupils and teachers are slaves to a system laid down by a committee or a superintendent, which illogical system seems especially designed to prevent pupils from thinking.

Among the ancients, education did not consist in cramming into a person things from without, but rather in drawing out from the disciple what was within him. The method was by arguments and disputes. The master led his disciples to think, to reason, and to discover truth for themselves.

In this country musical education does not suffer from restrictions. Listen to the musical journals,—a truly American product,—pupils, as well as teachers, are free to learn and adopt the latest and most progressive ideas. We have not so blind a reverence for tradition that we can not take up a new idea, if perchance it may not be better than the way of our forefathers. The American music teacher is alive, energetic, progressive, and above prejudice; therefore, I say the American student of music has best had his musical education in this country, and then he may go abroad to breathe the musical atmosphere for a while.

## AMERICAN TEACHERS.

PEESLEE V. JEVRIES.

We are beginning to learn that our American teachers, as a whole, are equal, if not superior, to those of any

practice to the two hands. But études are, as a rule, as one-sided as regular pieces. Köhler, Loeschhorn, and a few other writers of études do better in this regard, and treat the left hand as though it had some rights of its own.

In this state of things it behoves teachers and pupils to make a special study of the left hand. In ordinary scale practice with hands together it will probably be found that the right hand drags the left along and really plays a little the longest. To correct this, the left hand should be practiced a good deal alone, and études giving special attention to this hand should have constant study. Bach's Inventions, with their wealth of melodic thought and exuberant fancy, can not be too highly recommended. They furnish the very best models for the composer and exercises for the conscientious player, and not the least of the advantages resulting from their study is that they make equal demands on the two hands, and the left hand must do just as nice work as the right.

## A STARTLING STATEMENT.

CARL W. GRIMM.

MUCH is said and written about bad (incompetent) teachers. It must be admitted that a number of teachers do not do the right thing. The majority of people actually believe more bad teachers exist than good ones. I do not incline to this view. On the contrary, I think that if one could make a critical estimate of teachers and pupils, it would show that in proportion to numbers there are many more bad pupils than bad teachers. A startling statement, perhaps, but undoubtedly true. Teachers, by sheer force of competition, are naturally compelled to excel each other, to employ and keep on the watch for improved methods; that belongs to the professional side of their life. Then, to succeed with men, women, and children they have to make it a point to make themselves agreeable and attractive; that belongs to the personal side of their life. How many pupils out of ten do everything their teacher tells them? How many pupils try to make the taking of a lesson pleasant to their teacher? How many parents even insist relentlessly upon regular practice, and see to it that it is done by their children daily? But how quick many parents are to tell the teacher what to do! Are you a good pupil? one who always does everything, and exactly, as your teacher tells you?

## THE IDEAL.

THOMAS TAPPE.

IT is the inner sense that construct the ideal, the senses that delight in hearing, and seeing, and choosing, and creating wholly within. We must recognize these senses, and appeal to them, and delight in them, otherwise they remain inactive and we advance into life with a growing disbelief in their reality.

We fail in securing the "fullness of life," because we are unable to be simple and truthful. Few learners believe in learning; if they did so, they would follow simple directions with exactness. The learner who has sufficient strength of mind to do what he is told is, as the Romans would say, "a rare bird."

We die to our opportunity when in disbelief in the ideal overtake us. To keep this misfortune away from ourselves and from others, we must cultivate the faculty of doing common tasks uncommonly; of investing lowly duties with lofty purposes; of finding in the ordinary processes of life extraordinary opportunities for self-expression.

Then the inner sense seem to spring into being; and the ideal with its on drawing force is ever with us, a thing in which we believe and for which we labor.

—What is now universally known as the tempo rubato as a factor in musical expression was introduced at a very early period, probably with the advent of the first group of professional singers. While the precise words were not used, the nature of the rubato was, nevertheless, fully discussed and explained in the old musical treatises, where it was included in the more general terms of accelerando and ritardando.—"Musical Record."

## THE ETUDE

HOW TO LEAD YOUNG PIANO PUPILS TO THE STUDY OF THEORY.

BY EMMA STANTON DYMOND, MUS. BAC.

FIRST of all, theoretical study must be considered as being of the greatest importance to piano study. It need not take up the same amount of time, but should have a share of attention almost from the very first. Often it is the teacher, and not the pupil, who objects to this, since, in many cases, the former has not learned the value of the study of harmony or theory, or does not see how to apply his knowledge in his piano teaching; indeed, often does not feel sufficient interest in it to try to do so.

But granted that it is worth while to teach theory along with piano instruction, we have then other objections to meet. The pupil does not see why she (*generally she*) should spend her time over something which is not going to help her technic. She wants to play, and if harmony does nothing for her hands, she will have none of it, and waves it aside with, perhaps, the remark that the scientific side of music does not appeal to her. It might spoil the emotional side, she fears; and if Mr. — is going to insist upon her taking harmony, she is going to find another teacher. Of course, she knows what she wants better than he.

How to retain such pupils, at the same time, to teach them something of theory is the question. I know some teachers who manage to "work in" a little theory along with the piano teaching without raising any suspicion in the minds of their pupils, and, later, persuade them to study seriously. Could not this always be done in obstinate cases? If a pupil is musical and has sufficient intelligence, urge her to work regularly at the less attractive study of harmony. In some conservatories and schools of music this study is compulsory.

Now comes the question: how to interest pupils in this work, and how to retain their interest. I have often found the dawning of interest at that point where the analysis of music begins. This should be as soon as the pupil is familiar with the common chord or triad. Let her name the final chord in the pieces she is playing, and show her how each ends with a tonic triad. Then she must be told what a cadence is, thus carrying her interest beyond her actual knowledge. She will soon learn to know the inversions of the triad and the useful chord of the dominant seventh. Then comes the addition of two or three parts to a figured bass. She must be made to feel a certain amount of importance at adding her own melodies to a bass. Let her take one exercise only: make it a subject of conversation. Do n't tell her to work it out at home and bring it to you for her next lesson. Don't look it over in silence, marking a few fifths and octaves in red pencil, and then hand it back with the remark: "This is not bad for a first attempt; you may take four more of those bases for your next lesson." No; she must feel that she has reached a new epoch in her study. The melodies, voice-parts, although suggested by the figured bass, are to be hers, and, if the first thing is to get the exercise correct, certainly the very next thing is to make it musical. Let her play the treble part over alone, then in conjunction with the other parts. She must sing it, too, even though her voice be weak. If she protests that she can not sing a note, make her hum it, or do so yourself. Let her bring her imagination to bear upon it by telling her of the wonderful power of "hearing with the eyes." "No one can write good harmony who does not hear in his mind what he sees written on the paper," says Sir John Stainer. She must try to imagine the sound of her exercise, but do not let her suppose that is enough. She must play it over several times to verify her idea of it, and alter it where it can be improved. It must be "pretty." She must feel proud of it, and let her see that you are proud of it, too.

You should encourage her to analyze some easy music. Much must be passed over in silence, but she can pick out her new acquaintances in the way of dominant sevenths, etc., notice cadences, and also write some cadences of her own—always the first step toward composition. Many pupils stop their lessons when they arrive at in-

versions of the dominant seventh. The resolution of the dissonant note seems to kill their own resolution, and as suspensions—tears have been shed over these. Go over compositions in which the simpler suspensions are freely used.

At this point she should be led to do without figure, and to construct small exercises of her own, introducing suspensions at the cadences first of all, and then at other convenient points in the exercise. Introduce new chords with care, and not in too quick succession. Let the pupil harmonize "melodies" herself, if she can write them—and work at modulation, which, though last in mention, is not least in importance. Modulation in music may always be pointed out long before any attempts at it are made in writing. It is of widest interest and value to the player, and is a study in itself. May I finish this with a few words of advice to the teacher desirous of success?

1. Never teach with textbook in hand. Have the subject of the lesson so well in mind that it is unnecessary.

2. Use the blackboard and piano in class-teaching, but make a point of seeing some of the work done by each pupil.

3. Always use the piano in your lesson, and make your pupils do so. Later, have them do easy modulation at the piano, discarding the use of paper and pencil.

4. Do not assign more work than you can possibly look at in the allotted time for lesson.

5. Always be interested in what you are doing if you want to interest your pupils.

## HUMORESKE.

BY H. M. SHIP.

MADAME PATTI used to keep her "Press Notices," but these after a while filled so many volumes that she discontinued collecting them. One cutting, from a Chicago newspaper, is as follows:

"Madame Patti, the eminent vocalist and farewellist, will come to us for possibly the last time next year. All who expect to die before next year will do well to bear the human nightingale on trip, for Patti never sings good-by twice in the same year, and die without bearing her high \$2000-note is to seek the hereafter in woeful ignorance of the heights to which a woman with good lungs, a castle in Wales, and who uses only one kind of soap, can soar when she tries."

In his prelatorial days, Schumann wrote once to Clara Wieck and said, "I am often very leathery, dry, and disagreeable, and laugh much inwardly." That was because he was Wieck-minded.

To a beautiful youth to whom Leeschetzky was giving a lesson, the latter said one day, in a fury, "If I ever teach you anything, build a temple in some grove to me!" And yet that same pupil is now giving concerts as a Leeschetzky pupil. Leeschetzky objected to his want of delicacy of touch. Some one says, apropos of his strong playing, "He has made a hit in Paris and other cities; doubtless he will make some pounds in London."

Undoubtedly, it was under the influence of his catching propensity that he composed his "If I were bird" study.

A German professor, not sufficiently familiar with English, upon hearing a young lady trying to play a piece too far beyond her, said, "Yah, it ees zu uneasy for her."

The following may be suggestive to young music teachers looking for business. It is a recent report by Mr. Emil Lieching upon the state of things in Chicago:

"In Chicago the race for business has become so keen as to necessitate unusual measures. The leading music schools, like the hotels, run omnibus to the depots, and the ailing infant from the rural district is met outside by cries,—

"'Here's your omnibus for the Windy City Conservatory!'

"Take this bus for the Grand Central Music School!'

"This way to the Organ Grinder's Retreat!

"A piece of pie with each lesson" etc.

"In my own case, I have made arrangements with a leading detective agency to send new pupils from abroad at the city limits; they are then bound, gagged, blindfolded, bandaged and conveyed to my studio, and from there sent under military escort to their respective boarding-places, where a guard is placed before the door, and yet, in spite of all these precautions, some go astray and are side-tracked."

Richard Hoffman says of his concert tour through the United States in 1849:

"We often had difficulty in the smaller cities in purchasing a piano, and I remember that in the town of Hamilton, Canada, we were in despair of finding one when some public-spirited citizens offered to lend his 'square' for the occasion, but with special injunctions to return it the same night. The concert was given in the dining-room of the hotel, and when it was over I devolved upon Burke and myself to see that the piano got safely back to its owner. The absence of any 'help' at that hour made it necessary for us to do the moving ourselves, and, as the dining-room was, fortunately, on the ground floor, we proceeded to wheel it out on its casters into the street and to push it in front of us to the owner's house, a distance of two or three streets from the hotel, where we finally left it in safety."

Richard Hoffman says of his concert tour through the United States in 1849:

"We still have 'lightning' methods of learning to play the piano; but we are hardly prepared for what Mozart says, in one of his letters, of the famous musician, Aeho Vogler, that "he gives out that he will make a composer in three weeks and a singer in six months!"

According to Mrs. Diech's account in her "Memories," Hensel as a teacher was rather terrible:

"He would come in his white suit, a red fez on his head, a fly-flapper in his hand, and, motioning his pupil to seat himself at the piano, would say, in his short, brusque way, 'Begin so-and-so.' Then, as he began, he would first go to the window, appear to see something that he took exception to, then pace back and forward for minute or two, stop suddenly, and, with a tigerish glance at her, cry, 'Falsch! play it again!' She would begin again, and 'Falsch! falsch!' would follow her. She seemed peppered with small shot, instead of that first big bullet. Then he cried, 'Stop!' The flag of truce. He came across, eyes gleaming, his very skin paler, and with a word or two in low, hissing tones, far more terrible than angry shouts, would contemptuously snap her off the stool and dismiss her; then play the passage himself divinely, stopping now and then to repeat and snap out rules and hints. Then . . . he would stride off and begin killing flies upon the walls. . . . He was not in the humor for teaching he would cry 'falsch' in various tones for the first half-hour, till then flies silently till he marched out and banged the door."

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At one time, while Handel was in London, there was a great rivalry between his followers and those of Bonocini, an Italian conductor. Concerning the strife, Byron wrote:

"Some say, compare to Bonocini,  
That Bonocini Handel's but a shadow;  
Others say, that to Handel  
Is scarcely fit to hold a candle.  
Strange all this difference should be!  
Twixt tweedle-dum and tweedle-dee!"

Not every one is capable of appreciating the distinction, but there is considerable difference between hearing Bach often and hearing Offenbach.

## LETTERS TO PUPILS

J. S. VAN CLEVE

A. M. C.—So you are exercised in mind, are you, as to the old question of phrasing? Well, I do not find fault with you for thinking of the subject, and asking all the questions that you wish. The truth of the matter is that with all our efforts, both by personal lessons and by written instruction, there is as yet but little clear, intelligent punctuation of music. I am compelled to say that I fear no one does really phrasal well by instinct, however keenly and genuinely musical that instinct may be, and the only way to do good phrasing is to form the habit of accurate and complete analysis—that is to say, to phrase well, you must be a good theorist. This is a little disheartening, but there is no blushing the fact that every one who dares to assume the name of musician must deeply dip into the Ymni's well of theory.

This is a difficult study, but how fruitful a study only those who have patiently planted its tedious orange-trees and watched them mature and bend with fruit can truly know. This metaphor of the orange-grove may serve us still further, for not only does the orange-tree take a long and weary while in getting its growth to the fruit-bearing stage, but when it is ready it is hardy and tenacious in its continuance to produce its flowers in prodigal variety as well as prodigal abundance, for the fragrant blossoms are as much in evidence as the pungent, juicy fruits; and then, again, it is as hardy and tenacious in its continuance to bring forth as it was deliberate in getting its preparation.

Thus, the study of musical theory is one of the most remunerative subjects upon which the mind can be employed.

Secondly, practically, as to how you are to know with infallible signs just where the sections of the music divide, and how to produce the required effect, I will say that in almost any good modern edition of a standard work the markings of the slurs and the various kinds of staccato are well indicated in the main, and what you need is to form an automatic habit of heeding them. You are not a good and attractive pianist when you can only note the printed steady notes with a steady, fluent articulation, and a small percentage of false notes, or dropped notes, any more than the ordinary galloping pupil of the public school is a good artistic interpreter of the poems of our great poets.

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The other day my little ten-year-old boy was reading about me, and, like all who read much aloud without care and attention, he made such humming buzz-top or嗡嗡声 spinning-wheel of his thread of words that I stopped and said, "Why don't you see the commas?" He said, rather snappishly, "O, there are so many of them."

Exactly so also in music there are many divisions, but they all must be heeded. At first the perplexing punctuation baffle and dishearten the reader, but it is all there for a purpose, and the instinctive recognition of punctuation must be as highly developed by the pianist who desires to utter the fascinating message of the tones to the listener. As for any method of closing a phrase, there need be no fussy parbleu about it. When the time comes, just take away the fingers from the keys. It is not necessary to make a flourish either of hand or arm; just spring up easily, promptly.

I would recommend, however, that you try to make a distinction between phrases that are wide asunder in the structural scheme, and a less division between those that are nearer together. What I mean by this can not possibly be explained to you unless you become a theorist.

Another caution may be helpful—that is, watch jealousy. That the blessed but treacherous pedal does not mind your crimping close and neat articulations. The pedal, remember, is the life of the piano. Keep thinking of your foot as much as of your hands. One of the simplest and most practically useful rules for the use of the damper pedal is, get in the habit of moving not with just after, the fingers. In this way all its

## THE ETUDE

efficacy as a phraser and as a freer and enricher of the tone will be attained at the same time.

B. W.—You say that there are two professors of piano-playing in your town, one of whom throws his hands very high and jerks his head about, and makes many other motions which you think unnecessary, while, on the other hand, there is another professor who sits as stiff and straight as a ramrod, and requires his pupils to cultivate the same invariable repose. You wish to know which is right. My answer is, both and neither. Your question opens up to me a long vista of possibilities, and sets the stage for a dangerous, explosive bomb. I am always and everywhere hostile to the disposition on the part of our piano students to think of the visible aspects of piano-playing, and to concern themselves about motions, gyrations, gestures, mannerisms and all that class of trivial phenomena. But you will say that is the direct corollary of your blindness. I dare say that my not actually beholding the performing pianist at a concert does assist me in getting at the real marrow of the art more directly than if I were distracted by irrelevant appearances; but permit me to ask whether music as an art addresses itself to the human ear or to the eye? Your question, to be answered, must be disengaged.

Some of the things included in those motions are technical elements of the art itself, and others are mannerisms pure and simple. Now, as to throwing the hands high, you must remember that in the art of applying our bodies to the mechanism of the piano-keyboard, we use, and must use, levers, or mallets, made out of the muscles, bones, and joints of the arm all its length, but especially from the elbow down. Now, for certain degrees of intensity, and for certain qualities of tone, the usual motion from the knuckles, or even from the wrist, will not suffice, and then the sledge-hammer on the willow must be called into requisition. I will now dismiss the long colonade of ideas and doctrines of piano-mechanism which reach out and away from this initial thought, and come to the second element in your question.

As to mannerisms—that is, those wholly unnecessary acts which attend many mental exercises, and soon become automatic and unconscious, it is not possible to condemn them with too much severity.

They exist with too much severity. They exist with presachers, with orators at the bar, with political speakers, open-singers, and with violinists or pianists in full perfection. Difficult as they are to be eradicated, we should constantly and vigorously wage war against them. The fact that they are found in the greatest artists should plead nothing in their defense. Just think of that marvelous man, de Pachmann, the fairy of the keyboard, and recall his idiotic grimaces, and the morbid self-conscious vanity which was exuded and diffused from him when on the stage before the public, engaged in embodying art, like that unbearable stench which was diffused through all the air, as Stanley tells us, when he camped one evening in Africa and burned an unknown kind of malodorous wood. When I attended his first recital at the Odium in Cincinnati, I was in doubt whether I was at a piano recital or a variety show. One moment we were entranced with ethereal music; the next every one uttered with irrepressible amusement.

This sickening odor of silliness so constantly accom-

panied all the public work of de Pachmann that he will be remembered for his foolishness as long as his name. The pun of Mr. Aphorib about him will live as long as his name. Alluding to his specialism in Chopin-playing, and to his ape-like behavior, the Boston critic said that de Pachmann was the Chopinize of the piano. Other great artists, such as Rosenthal, Rubinstein, Liszt, were not, perhaps, entirely free of unnecessary motions which served to draw away the attention of the audience from the chief matter—viz., the audible beauty of the well-ordered sounds they were creating.

It is not necessary to make a flourish either of hand or arm; just spring up easily, promptly.

I would recommend, however, that you try to make a

distinction between phrases that are wide asunder in the structural scheme, and a less division between those that are nearer together. What I mean by this can not possibly be explained to you unless you become a theorist.

Another caution may be helpful—that is, watch jealousy.

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The pedal, remember, is the life of the piano.

Keep thinking of your foot as much as of your hands.

One of the simplest and most practically useful rules for the use of the damper pedal is, get in the habit of moving not with just after, the fingers. In this way all its

efficacy as a phraser and as a freer and enricher of the tone will be attained in a great genius, because of his other fascinating gifts, can only awaken loathing and contempt in persons of lesser capabilities.

M. H. T.—Well, well; so you are of the strugglers in the cause of human amelioration, are you? You have my sympathy to the full. It is hard enough to make ourselves intelligent, but to make others so—well, as Rudyard Kipling delights to say, often and often, "That is another story." You tell me that you live in a little town, whether the rising tide of musical culture has as yet scarcely pushed its tiniest ripples, and that while at school you came to love Mendelssohn, Schumann, Chopin, and Beethoven. The parents who paid for your education and the companions with whom you are daily associated call all that music exercises, and want something in a time in it. Back in the sixties I was in you're modestly.

In 1867 I returned from the Institute for the Blind at Columbus, O., where, under dearold Professor Noyce, I had not only studied the music of Beethoven, but had come to reverence and to love it. The first sonata which I took of his was the fifth, Op. 10, No. 1, in C-minor.

With this sonata, by the authority of Beethoven himself, I believe, certainly by the assertion of Professor Marx, the poem by Schiller on the parting of Andromache and Hector in the sixth book of the "Iliad" is associated as an explanation or poetic background.

I told the story and did all I could to show my friends my point of view, and administer my enthusiasm hypodermically. But it was useless. Next I tried the immortal adagio from "The Moonlight Sonata," and then I succeeded. I also found that Schumann's "Träumerei," his "Happy Farmer," and other pieces could be digested. Practically what I did was this: I separated all music into three categories—viz., that which was deep and for the nourishing and strengthening of my soul; second, that which was genuine and wholesomely beautiful, but not deep, which was good for me and could also be grasped by the lady, and third, those mawkish and tawdry effusions which I would not for love or money play for any one. Now, these demarcations are by no means arbitrary or fixed, and probably every musician would draw the lines of latitude, or, at any rate, the isothermal lines of equal enthusiasm, through a different series of compositions. Neither are all of the works in the first rank never to be put in the second or available list. Take the above-mentioned pieces of Beethoven and Schumann, for example.

An excellent composition in the second of the two divisions I will name, however; it is a charming piece of florid parlor or salon music, entitled "The Waking of the Birds," by Lyberg. Hundreds of times in my peregrinations as a Shetland pony of piano-playing, as a two-for-a-nickel recitalist, I had occasion, many a time and oft, to insist upon a standard of taste to refuse to play the "Flubdash Quickstep," "The Buzzard's Waltz," "Sweet Hour of Prayer," with sky-rocket decorations, and similar monstrosities. Just a few weeks ago I carried the banner of art, the embroidered banner of the beautiful, into a little town of 1000 inhabitants. I had a good audience, and I gave a respectable program, enoch as would have been rather thin gruel for a city like Chicago or Cincinnati. After the performance one good clergyman said to me that he had listened with enjoyment and profit, but that he had one adverse criticism. He asked, "You put up the hay in rather too high a rack for us to reach." I answered, "You must then imitate the giraffe, and get your necks elongated."

I will conclude my advice to you with three exhortations—viz.: (1) Go on loving and studying the best music which you can yourself appreciate, and climb ever higher and higher, even to the last quants of Beethoven, if you can. (2) Play good but digestible music to your friends, just as rich and significant music as they can bear, and keep continually luring them onward and upward. (3) Refuse utterly to play music which you are ashamed of. There are books which you would blush to have found in your hands, and there are pieces of music which are so vapid that you ought to blush for them as well.

Finally and shiefly, ask your soul, and not your companions, what shall be the standards of your taste and aspiration.

## THE ETUDE



"Please give me the most explicit definitions of the different touches, and how indicated.—E. M. S."

Let us call it tone-production. I am taking the liberty of using Mason's two-finger exercises in a sequence of my own, four forms and seven different methods of obtaining tone, as follows:

1. *Closing Legato Touch.*—Exercise No. 1, volume I, "Tone and Technique." Play straight legato, raising the finger which ends a touch before putting it down again to take the place of the next finger. This exercise is a combination of the Plaidy "slow trill" and Mason's legato substitution of fingers. We get the individualization of fingers which Plaidy secured by his slow trill, and Mason's legato, which contains considerable pressure; and this in turn is the work mainly of the triceps muscle (back of the upper arm). The clinging touch is the foundation of fine melody-playing. It involves (1) a firm finger-stroke with the finger curved, and raised high preparatory to making the touch; (2) a close legato, joining each tone to the next following; (3) an earnest pressure from the arm—this gives melody quality. I do not use Mason's overlapping form (where one key is held down until after the other is already down), because it tends, in average students, to stiffen the finger which holds the key. I want the pressure to be transferred neatly from one tone to the next, without vacuity between them and without overlapping.

2. *The Arm-touches.*—Down arm, as taught in the book, except that the points of the fingers remain upon the key when the wrist has sunk to the second position. In other words, like figure 2 rather than figure 1 in Mason's book. Up arm, involving two modes of action: (1) The movement upward has the sense of being steered by the wrist-joint, and if you hold your arm about six inches above the keys and make the pupil spring up and hit your arm with his wrist-joint, you will have the oscillation and looseness of this joint and also the forward push from the triceps muscle and elbow, which is really the actuating force of this touch. Read carefully Mason's direction about the triceps, volume I, new edition, page 14, section 26.

3. *Hand and Finger Elastic.*—A loose fall of the hand (much like that directed in Bowman's staccato touch, only more free at the wrist), the arm remaining at the usual five-finger height in playing. The hand moves actively; and the arm does not. The second touch is the finger elastic, the extreme finger staccato, figure 6a, and at completion of touch come back to Bowman's position, 6b. This form is a very safe and powerful strengthener of fingers. If you allow the hand to remain at close-in position, 6c, the wrist is generally stiffened. In the second kind of touches, as described above, the entire arm is the active apparatus; in this form only the hand and the fingers. The idle fingers may move with the active ones, both in extending preparatory to the touch and in closing the hand at the end. Entire independence of fingers comes later.

4. *Light and Fast.*—Mason's old-fashioned form of the light and fast two-finger exercise. Make the first tone by a very slight hand-motion, and the second by the least possible finger-motion. The essential elements are rapidity, looseness, and very slight tone in all the early stages. Also equality of tone as between the hand-tone and the finger-tone. The point of the finger does not draw in actively; it remains with very little motion of the point, none perceptible. Activity of the parts of the fingers is not desired. It is a question of loose wrist and loose finger; then of speed and lightness. It is the opposite of these other forms.

The above list comprises seven different methods of tone-production: No. 1, with an earnest finger—*melody tone*; No. 2, down arm and up arm; No. 3, a fall of the hand and an extreme finger staccato; No. 4, a very light fall of the hand, and a very light fall of the finger. This comprises a fairly complete assortment of the radically dif-

ferent modes of tone-production. Only the triceps is not brought out quite clear unless you really do bear down quite hard upon the clinging legato and get it rightly in the up-arm touch. I supplement this difficult some chord practice, taking No. 112 of volume IV, and causing it to be played in six different methods, using the pedal with every chord. One, down arm; two, no arm; three, triceps (you place the fingers upon the keys and then "bite in" with a strong tone, a sudden impulse from the triceps, and very little, almost no motion). The hand holds the keys after touching them. This method of chord-production is much used by artists. It is quite the np-arm touch, except that the free oscillation of wrist is omitted. Very heavy and deflected chords a strong effect will be more easily obtained if the arm springs up after each chord. But it is necessary to learn how to make the final sing tone without extra motion. Then No. 4, pure finger; No. 5, finger arpeggio; and 6, bravura arpeggio, finger and np arm combined.

"I am not satisfied with the way the velocity develops in the fast forms of the two-finger exercises. How do you think it?"—D. S. W.

I do not use the velocity form of the two-finger exercise, believing them peculiarly liable to induce constipation of the wrist. Play quite softly in eightths, about as fast as you think you can; then exactly double, to sixteenth; then keep it very soft. If you are loose enough, and naturally supple, you will get speed very soon this way. Do not use accents in the fast forms of the early stages. They induce stiffness. Looseness and lightness are the radical qualities; accents and discriminations come later. Only be sure to learn both rhythms.

"How soon do you give scales to a beginner? And how soon do you give instruction in chords? In teaching the Mason method, how soon do you take up the velocity exercises (two-finger)?"—L. M. G.

I give scales to a beginner very soon, probably within the first ten lessons, but slowly, and with one hand at a time, as described in my "Twenty Lessons to a Beginner." I do not use the velocity forms of the two-finger exercises or not very soon—say, in the latter part of third grade. Chords I teach very soon. In fact, we begin the scale by teaching the three triads which compose it. The very first accompaniment, which consists of broken chords, would probably be explained, and the pupil would be asked to play the chords. I recommend teaching first the intervals, and then the major and minor triads, upon each tone of the chromatic scale; a little later, the diminished and augmented triads; still later, the sevenths. A little at a time, often recurred to, will soon make the pupil independent in this respect.

"Please tell me what number of your "Standard Grades" to give to a child of eleven, who has been taking lessons nearly two years. She is studious, has talent, and plays octaves easily. I have used Mason's "Touch and Technique," and she has nearly finished Wagner's Instruction Book"—S. M. J.

I do not at the moment remember exactly where the piano book leaves off, but probably somewhere near the middle of the third grade. I should therefore begin along there somewhere.

"Will you please advise me as to the best way of beginning piano with a child of five years? She is a very bright little girl, who has much talent. She picks things up quickly; and she is fond of music. What is the best way of securing a firm legato touch? One of my pupils has a very staccato touch, and I have been trying to remend it. It is from Mason's two-finger exercises, without success. Perhaps it is better, as far as the player is about forty years old, and has only just begun."

It depends a little on whether the child can read. I have gone over this ground in my "Twenty Lessons to a Beginner," and it will pay you to get that and read it through, whether you follow it or not. She ought to be taught the elementary forms of tone production, one after another (see the first reply in this letter), and the simple Mason arpeggios on the diminished chord and its changes, making mainly rhythms of six, nine, and twelve. Each of these forms makes an exercise. She should learn all the scales and a few melodies by heart, and

be able to play them in any key. This means a series of experiments and semi-lessons for several weeks, or even months. In short, get her familiar with the keyboard, tone-production, and the elementary pauses forms, such as scales, chords, and arpeggios, and teach her to repeat melodies from hearing them, and also to be able to transpose them. Then come to notation, and as she already is able to talk in music, she will soon learn to read. To learn to read before learning to talk is absurd, and is the occasion of much of the bad playing we hear.

Besides Grade III and the Mason exercises, use occasionally a piece from the book of pieces published by Mr. Prasser; and also, in the latter part of the grade, begin in my "Studies in Phrasing" book 1. In this way she will acquire a diversified experience.

Your pupil with the staccato touch does not bear down properly from the triceps muscle. The quickest way of modifying his action is, after explaining it, to take him to a practice clavier, with a touch about eight ounces, then play the clinging-touch exercise; and again the same at twelve ounces. Be sure that he plays legato. A heavy organ action will answer the same purpose. Make him bear down. The piano does not give him enough resistance, and he forgets whether he is bearing down or not. Make the touch heavy enough and he will feel it; then lighten up, and presently you will get a soft legato also. Give the Mason two-finger exercises in broken thirds, making him hold each tone until you tell him to "move." Play No. 23, counting four to each note, and moving at the very center of the beat. It is short, making him conscious of the points of his fingers. Also have him listen to the tones and recognize them hearing, when he is away from the piano and his back turned, which ones you play legato and which not. These things together will modify him in a little time.

## THE COMPOSER'S HARD WORK.

MANY people seem to imagine that the composer sits down (at a pianoforte, they fondly think) and a full blown symphony or sonata flows from the ends of his finger-tips. They do not recognize the science which has to be learned, the technical perfection which has to be acquired, the unrelenting care which prunes and trains the ideas as they come. They think he sings because he has to sing, and forget, or rather do not know, that his song must begin by echoing the strains of musicians who have preceded him, and that, in the very measures they have invented, improved, and prepared for his use.

Even the short subjects which serve giants like Beethoven and Wagner do not spring up luxuriantly from a teeming soil, but have to undergo a rigorous course of cultivation. And the most wonderful stories we read of rapid production—like the story of the "Don Giovanni" overture or of many Schubert songs—tell us as much of hard work and even drudgery in the study of the marvelously perfect sonatas as of the plentiful bestowal on them of divine gifts. The composer who could produce the "Don Giovanni" overture complete in about three hours; who could improvise a fugue in six parts, as Bach did; who could dash off a long aria over a dish of rice, like Rossini, or could write out from memory an expert copy of the "Midsummer Night's Dream" overture, as Mendelssohn did when the original score was lost—did not wake up one morning to find the fairy gift lying at his bedside.

Hard work, incessant practice alone, put at their disposal the means by which they conquered the world and still exercise a sway to whose sweet compulsion we gladly submit.

If we can not hope to emulate Bach at Potsdam, Handel finishing the "Messiah" in twenty-one days, Mozart writing three great symphonies in six weeks, we can take a personal lesson from young Bach copying instructive music, young Haydn devoting his attention to Philip Emmanuel Bach's Sonatas and Fux's "Gradus" in his poor garret, and young Beethoven patiently filling page after page with counterpoint exercises. If we have no part in their heritage of genius, we may at least be their brothers in industry. And if our reward is less brilliant, it is none the less sure.—"Praise."

THE ETUDE  
Studio Experiences.

## THE ETUDE

## FINGER CONTROL.

F. CAMM TURPIN.

We have all noticed in beginners and also in those who play "by ear" an almost uncontrollable tendency to play so rapidly that it is impossible to strike each key clearly; and we sometimes wonder why this is, for the fault is often a good whack to steady progress.

The wise physician looks diligently for the cause of bad symptoms, that he may strike at the root of the matter and cure the trouble by removing or counteracting the cause, instead of merely treating the effect. So would we teachers of the piano thus seek to cure evils in our pupils.

The cause of the above mentioned evil, which is death to all attempts at "repose" in playing, is very simple and easily explained. We all know the great tenacity and strength of muscular habit by the difficulty one has in changing for another a certain form of fingering which we have long practiced. The old habit of fingering is so strong that the fingers will keep going to their accustomed places, in spite of all efforts to the contrary. Now, the tendency to rapid playing is caused by this same muscular habit; for do we not every day of our lives, almost whenever we use our fingers in handling anything—a chair, a poker, our knife and fork, etc.,—bring down all our fingers simultaneously in contact with these objects? And so it is simply this life-time habit of the muscles which asserts itself in a tendency to bring down all the fingers together on the keyboard, resulting in rapid playing.

Having found the cause, the cure for this evil is not far to seek—that of countering the tendency by a persistent, slow, and deliberate practice of exercises.

## SHOWING OFF.

HELENA M. MAGUIRE.

EXPERIENCE with distinctly American pupils inevitably brings out one salient characteristic, and that is the desire to astound. It is decidedly an American trait, the growth of a sex long nourished, and as natural to the children who enter one's studio as breathing.

Children are apt to give up trying to impress a teacher who has an uncomfortable way of pricking a rendering with a pencil-point and showing up all sorts of errors; but in striving to astonish the elder and the ignorant, all sorts of unrefinements and bad habits of phrasing, fingering, and pedaling creep in, which never had their beginning in the quiet practice-hour when no one was listening.

No; it is this spirit of living and doing for "what people will think of us" which permeates our American atmosphere and finds its way even into the little one's musical education, to frustrate honest efforts and prove a stumbling-block to the teacher.

It is the substituting of vanity for pride; for vanity thinks of semblance, pride of reality. Now, the surest way to crush vanity is to awaken pride, and if we, instead of regarding this trait as simply a disagreeable fact, common to all, to be got over in the easiest way possible, strive to vanquish it by meeting something higher, we will be pretty sure to meet another Americanism, quite as distinctive, a supreme contempt for sham, when it is known as such. For vanity despises vanity; the two can not live together. Continued effort will find the student pursuing reality, though as surely as ever pursued semblance, and so crops out a third national trait, that of doing intensely what ever is done. The traits are there, but whether they be let go or not, that is the question.

In country where the globe are the residents cosmopolitan. Student life abounds under general conditions, as for German teachers, German pupils, to French teachers French pupils, Italian teachers Italian pupils, while the teachers in our great country have to swim for their existence through a torrent in the contributing streams of which flows the blood of almost all the nations of the world. Not only national, but racial, tendencies have to be met and understood. Many times he is confronted with conditions that require the diplomacy of James G. Blaine to overcome.

Another marked contrast in European and American methods is found in the general discipline of the child. The patriarchal home government in the old country makes the student an object to be commanded. With the American boy this is seldom, if ever, successful. He is independent through and through. The music of the "Liberty Bell," that so thrilled his ancestors, still vibrates in his veins. He is a many little fellow, and, if you get on the best side of him, he will work with a vim produced only by threats when in the hands of an irritable teacher. He always stands for fair play, but you can not force him to any issue. These in themselves are charming characteristics, and, although they make the lot of the American teacher harder than that of his foreign brother, he has still the compensation of "a very interesting case."

## ABOUT HURRYING.

WM. E. SNYDER.

MY next pupil has just entered my studio, a young man of much ability, a typical American student. He sits at the piano and begins playing his étude, which has had only a week's so-called "practice." Ye gods, what a terrific tempo! The almost total absence of repose and accent foreshadows a direful catastrophe, a grand smash-up in less than a dozen measures. The rest of us have to do our mouths of slow practice, care-

fully studying and analyzing our étude, but this lucky fellow thinks himself above all that; he can finish it all in a week. My eye became tearful at his audacity, and would have overflowed if the catastrophe precipitated itself, had not immediately repeated the performance so perfectly and beautifully like the first time that my tears evaporated in admiration. He had given me this sort of thing once before, and I vowed we would soon have an understanding, to future performances.

Said I, at the second breakdown, as he turned despairingly to me, "You have no doubt been doing this all the past week, Mr. Smith. Now do this: Stop playing it entirely; forget all about hurry, worry, and nervousness, which ruins the work of so many of our American students; get possession of yourself, your thought; keep it calm, cool, and steady; there, now let me see what we have to do. Take one hand and play very slowly, watching critically every movement you make. Do this every day until next lesson, and do it for that lesson."

He did it, and his work has been improving ever since. Slow "practice makes the master."

## THE FIRST MUSIC STUDY.

WILLIAM BENBOW.

THE greatest recent development is in the books and teaching for children. This is following naturally the increased attention given to child-life. Instead of the omnibus piano-instructor of a few years ago, with scarcely a pretty piece in it, we have graded courses, each with its own book; and the latest tendency is to subdivide still more the early grades and have a book suited entirely to the wants of the little child.

With this we are learning that it is useful to begin with the child much earlier than formerly, and that many things can be learned before the child can "stretch an octave" or "knows fractions." And there is a growing feeling that there should be a course preparatory to the one now marked "Grade 1."

In this sphere we are emphasizing the fact that there is something to come before notation. We are more inclined to begin with the most natural musical element of the child-nature—viz., singing, and to proceed from that to the instrument. We find that the child can pick out for himself the various scales before having his mind clogged and his interest blunted by signatures, accidentals, etc.

We find that he can get a better foundational notion of rhythm by accenting these scales in different ways before being taught the use of the bar, the measure, and the time-signatures. In short, we teach the child that printed music is only a record of something; and, logically, the pupil ought to understand the something before the record.

## AN AMERICAN CHARACTERISTIC.

MARIE BENEDICT.

WERE I asked to mention a characteristic markedly, though not exclusively, American, which, in my experience, in the studio and with the public, has seemed most to impede the growth of American musical taste, I would say superficialities of mental attitude toward the study and the fostering of musical art. We all know its signs: the girl who comes to us after prolonged concert at a local music-school, who can skin brilliantly over the keys, but knows little or nothing of touches through which one may sound the depth of the instrument's life; the woman who, when asked whether she would attend a Thomas orchestral concert, replies, "No; I have heard Thomas."

In this is a marked point of differentiation between German and American conditions. There, where the air is vibrant with melodies of both past and present, the child grows in with its breath a reverential regard for the beautiful in music, with which it is difficult to impress the average pupil here, where art history is almost in its infancy, where the musical atmosphere so necessary to growth is, at many points, entirely lacking.

Question: How much may the enthusiastic teacher do to make this condition of things a matter of past history?

An overwhelming task, you say; but there are few things too hard to be vanquished by persistent, well-directed enthusiasm.

## THE ETUDE

## FIRST PRIZE ESSAY.

## PREVALENT FAULTS OF AMERICAN TEACHERS.

BY HARVEY WICKHAM.



HARVEY WICKHAM.

HARVEY WICKHAM, an excellent bassoonist of whom we present in this issue, a skillful and teacher now residing at Middlebury, N. Y., where he has been engaged for many years in active, professional work. He is one of the artists engaged for the Convention of the New York State Music Teachers' Association, to be held in Albany, June 1st, and is well known as a writer on musical subjects. His "Musical Life," in the "American Musical Review," is a good article. Mr. Wickham has contributed articles to an organized, and even contributed fiction and miscellaneous articles to some of the leading periodicals. These diversion, however, were found to interfere with his chosen specialty, and the piano now receives his almost exclusive attention.

The observer can not fail to note certain differences between the music teacher of this and other lands. That the American is distinguished by certain marks of superiority, there is no gainsaying. He is less apt to be sentimental and emotional than the Italian, less flippant and immoral than the French, less unkempt and rude than the German. Yet he has faults (I speak of the more inexperienced) as characteristic and as much his own as his virtues. Let us, who are American teachers, probe some of them.

## His Timidity.

First and most characteristic of all is his timidity, his propensity to abdicate his position, to allow the way to purchase his birthright, to become a servant instead of a master. Most pupils are (and often with reason) ashamed of their attainments. The readiest excuse is the declaration that music occupies but a small place in their lives. It is a mere play, and must not be taken as an index of their general ability. They wish to play only a little for amusement. I have heard people talk thus who harbored secret ambitions of the most extravagant kind. It is but the feint of the unapplied, the shrinking of maiden, mental modesty, or a desparate effort to cloak ignorance with indifference. Young ladies will sometimes diagnosis their own artistic cases with such minuteness, giving such detailed information in regard to their needs, that the auditor is at a loss to determine whether they are receiving or giving a lesson. What does the average native teacher do in such cases? He takes the applicant at the word, and gives what is asked for, not what is needed.

It is right and proper for a ribbon clerk to produce whatever goods it is the customer's whim to buy, but the pedagogue can ill afford to play the merchant, or to keep any instruction in stock save the best. Even merchants of the better class sustain some character. Few would have the temerity to demand paste jewelry at Tiffany's. Besides, it is not paste which men seek. In their hearts they desire the superlative. If a child longs for aught else, it is because it is a child (whatever its years) that misunderstands itself. Why is such an one careless and intellectually sloven? Because he knows

not that he's so, or knows not how to become otherwise. Show him his state and the way out of it; tell him his disease and the medicine, and he will not wince at his bitterness.

Mr. Virgil (who furnishes a useful example in this connection, despite his nationality) has been phenomenally successful. Why? Because he tells the naked truth to all comers; this is the telling feature of his system. He says to the misanthropist, "You have been wrongly instructed." To the weak-fingered, "Your fingers are weak." As a consequence, we see scores of advanced players poring over his "Foundational Exercises," supplying deficiencies which they connived at since youth, and which preceptor after preceptor has passed over with a shrug. How does Lebeschitzky accomplish his miracles? By having an army of preparatory teachers, who make the new-comer fit to receive what the master afterward sees fit to apply. The less famous must prepare themselves. Why try to give finishing lessons to those who have yet to begin?

I once overheard a prominent virtuoso saying to a novice who had given a poor recital, "Any one who attempts that sonata should have gone through a severe course of 'technic'." Yet he had given her the sonata. Why? He did not teach technic. If the unprepared were foolish enough to come to him, so much the worse for the unprepared. Other renowned performers go half-way and recommend certain studies, but as they consume the entire lesson-period in interpretative work, the student learns to prepare what he will have to perform and finds scant time for anything else.

If you would be a successful teacher, do not neglect the pupil by allowing him to skip necessary steps in his artistic career. Neither lower yourself by pandering to his immature predilections. You are in your studio to lead, not to follow; to give advice, not to receive it; to command, not to obey. Your patrons are your inferiors in all points covered by your professional relations, or it is madness to attempt the rôle of pedagogue. Foreigners understand the situation better, as we, though they often spoil the effect of genuine independence by the assumption of arrogance. At home it is the pupil, abroad it is the teacher who threatens to depart whenever friction occurs.

## His Lack of National Pride.

But the American who does copy transatlantic models, and refuses to be patronized by his patrons, is apt to go too far—*to lose his proper national pride, and imitate them in everything*. Neglect of the laundry, the barber-shop, etiquette, even the time commands, while it may give one the foreign mark, will not lead to riches or to renown. The foreign mark is no longer current coin. The day of Svengali is passing. Show me the most prosperous musician of your city, and I will show you the one who looks most like a courteous, up-to-date business man. Crustiness, when affected for the purpose of impressing strangers, is as ill-bred and inexpedient. The touch of rapid demeanor of some savants is hardly tolerable, even in them, and in one who apexes it is intolerable altogether. If unpleasant things have to be said, the greater the necessity for a pleasant way of saying them. Consideration for the feelings is not incompatible with thorough instruction. Tell the unfortunate as much of their condition as it is necessary for them to know—not an iota more. If one needs to acquire a free motion of the digits, and, at the same time, has an execrable habit of playing octaves, fingers abominably, lacks all sense of rhythm, and is deficient in the power of concentration, tell him that he needs to acquire a free motion of the digits, and have done. Why, in the name of pity, discourage him with the eight of bridges ahead?

If you smile, and say, "All right," or if you frown and cry, "All wrong!" you do but rebuke other teachers which the unsuccessful pupil has had, and who, one and all, have demonstrated their ability to make a failure of him. But if you show him how to acquire a legato touch, for instance, and quietly insist upon his acquiring it, he will see in you the helper he has all his life been in need of. In such a case, ingratitude will not be your reward.

When one thinks of the onerousness of the task of

learning to play an instrument, and the amount of embarrassment incident to the pupil's position, the necessity for stabbility stands out. But the teacher can not altogether mitigate the onerousness of the task itself, and his profession has its disciplinary side. To give advice—even good advice—is not teaching. Even the most ambitious must he harrowed on, and the weekly lesson needs to be not only a bursar of information, but an inspiration and a goad. Until the learner has been compelled to taste the fruits of method, he is little likely to feed himself, and it is far easier to demonstrate your superiority to the satisfaction of the teacher than to head down the stubborn walls which mediocrity erects between itself and progress. But with all a battle of some kind must be fought. The teacher's decide mind will not follow one who fails yet to prove his ability to lead. Occasionally, the teacher meets with a Waterloo in the shape of an ignoramus whose ingenuity to avoid instruction exceeds any one's ingenuity to impart. There is but one course open to the teacher. He must curse the name of the ignoramus from his books without loss of time. We all know how much custom a faithful pupil will bring. Do we often realize how much a faithless one will keep away?

## His Tediumus.

There is one other fault so common with instructors everywhere that, in order to include it, I should, perhaps, have given a more comprehensive title to this essay. I refer to the tedious lack of variety which figures much otherwise excellent instruction. No good can come from the endless repetition of certain admissions. The student knows, with one hearing, that you object to certain practices. If he does not proceed to mead, laziness, stubbornness, or incomprehension is indicated, and more light, pressure, or enthusiasm demanded. It is useless to harp on an unheeded strain. If your first presentation of a subject failed to satisfy, try another. "Still harping on my daughter?" cried the testy ancient to the over-patient suitor. "Still the testy ancient to the over-patient suitor. Still harping on my daughter?" is what our pupils often breathe to themselves, though politeness forbids the articulation of the syllables.

Another result of monotony is this: Those who began well, after a time threaten to lose interest and slacken in their endeavor. What wonder, when they know that their master always looks at them through the fog of his first impressions? He has set a certain goal for each. It may have happened that one has passed it unregarded, and is then no longer criticized, as he should be, upon a plane slightly above himself. He thus becomes disaffected. Symptoms of such disaffection should be continually looked for and promptly dealt with.

Some one has said that every pupil is a new problem. In truth, every lesson is a new problem. Our estimation of the learner's possibilities should be revised weekly. Think with what zest you would go to a man who never allowed his opinions to form ruts in his mind; who stood always ready to give you a fresh trial. No matter if you made a bad impression last time, to-day may see you in a new light. And yet not a new being every day, something standing in need of this, sometimes of that? I realize from experience how depressing it is to know beforehand what the master will say at the coming lesson; and I know from experience how difficult it is to regard the pupil as an ever-new and engrossing subject, but the things most difficult are usually the best worth learning to do. If the preceptor is incapable, however, of regarding his class with eyes unbiased by familiarity, he would better seek another occupation. Teach he can not, for by some subtle alchemy of the soul he will communicate his indifference, not his knowledge.

The man of experience will tell you that often, while steadily pursuing some end upon which he has set his mind and all his energies, he has gained a prize which seemed to come from a different direction. So great is the force of exterior circumstances. Yet striving is not to be discontinued because we do not always win that for which we started out.

## SECOND PRIZE ESSAY.

## THE NEED OF A WIDER MUSICAL CULTURE.

BY GRANT HERBON GLEASON.



GRANT HERBON GLEASON.

MR. GLEASON was born in Varysburg, N. Y., but his life has been mainly passed in Dakota, whence his parents removed when he was quite young. Cut off from the surroundings of the larger cities, he was compelled to make his living under the best local teachers, mostly by music-loving parents. His musical taste was formed by careful study of the master-pieces in composition and the enthusiastic reading of the best works in musical literature, including theory, and the standard periodicals. Mr. Gleason graduated from the High School, Jamestown, N. D., where he now lives.

NOTWITHSTANDING the superabundance of musical entertainments in the cities, by some of which almost all residents may be amused, if not instructed, it is a deplorable fact that the majority of persons remote from musical centers know little concerning the musical affairs of this young but progressive country of ours. Notwithstanding the many clubs in the cities for the serious study and pursuit of music; notwithstanding the number of celebrated native and foreign artists who give recitals and lecture upon every conceivable phase of music; notwithstanding that we have as good performance of operas and of orchestral works as may be found elsewhere in the world; in spite of the fact that the United States has a proven a veritable Klondike to hosts of foreign musicians of both superior and mediocre ability, pianists, singers, conductors, violinists, 'cellists, —their name is legion,—the vast majority of our people have none of these opportunities near at hand.

If perchance some local organization, at great financial risk, engages some lecturer or musician of superior attainments for a musical evening or for a series of recitals, how many, think you, of even the "leading lights and progressive people" of the town can be induced to purchase tickets or to encourage such an enterprise by their presence? Not to speak of out-of-town people, who are either totally indifferent or who will need your advices with, "Of course, those things do not interest me." This failing to satisfy, either, you wisely "give up the fight," or improvise some horrible detraction in dance-hall style, over which, for weeks, you blithely think, and tremble lest it become known to your brethren that you served up such unprofitable messes, our dear "Old Fogey" says "hot and evil-teaching messes."

In such towns are many martyrs, compelled by circumstances to spend the most fruitful part of their lives;

men and women to whom a performance once a year, of some rare artist, of some oratorio or great choral work, would serve as a constant inspiration during the whole year.

Unfortunately, such is the greed of gold implanted in the human breast, that artists do not pose as philistine thruppiets. A contemporary once said of Mozart that such a man was born into the world but once in a hundred years. So men like Peabody are rare, and especially so in the world of music.

Prominently the object of musical entertainments is to

stimulate and to educate the public taste, but of what

use is it to educate only that small portion of the audience

which has access to such advantages, and to exclude those who by nature and surroundings need high influence the most?

Assuredly all will with pride the provision made in our public school system for music study along with the study of the plastic and industrial arts; these go hand in hand. Training the child-mind to see beauty in faultless design, to grasp details, to see harmony of color on a painter's canvas, to teach the child-mind to recognize form, to feel harmony and tone-color in music. Whoever is prone to linger by a well-sculptured marble, is loth to pass a massive column, or observes well a

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perfect bit of landscape, is so much nearer to the majesty and grandeur of a generous Father who has provided naught but the ahimsa for his children, if they will allow their eyes to see, their ears to hear, and their souls to feel.

To appreciate the masters we must, like them, commune much with nature, quaff life's richest blessings, but as well must we drain to the dregs life's cup of woe. Thus, whatsoever we win from the dross of our lives, be it knowledge gained from books or from observation or ability to appreciate true beauty of whatever form, all should tend to broaden the intellect, to increase our love for our fellow-man, to converge to the point of the spiritual, hence to God. Therefore does it behove us to fit well for their tasks those who are destined to have charge of the affairs of the next generation. It is our duty to lay a sure foundation during the formative period of child-growth for broad education and noble attainments, lest by our more sordid American habits we stunt or at least retard the intellectual, which is the best progress of the world.

A home of poverty need not be a home of degradation, to exemplify which we have innumerable instances in history. Neither is it a house of wealth necessarily one of refinement, as we see every day. Although the modern child must of necessity absorb much polish in our schools and colleges, the polish is at best temporary when the child is subject to untutored minds in home. Many generations of the highest possible art and general culture are required to produce a musical nation or distinctive national music.

Publishers inform us that there is a constantly increasing demand from all quarters and from all classes for music and for better music. Good editions of the master-works find ready sale, and much familiarity with these products of genius and appreciation of them is shown even among persons of meager opportunities. The newest tyro in art usually realizes that proper interpretation of music is acquired only by exhaustive study of theory and harmony.

The day of Richardson is dying out. Good teachers teach more technic (nearly orally) as a chief means to intelligent interpretation. Improved systems of kindergarten training in music make the early study a constant source of delight to teacher and pupil instead of drudgery as heretofore. Whereas only capable instructors are now engaged in our schools and colleges, so, too, the ranks of the music profession are being filled with the mournful adagio of a Beethoven sonata, or with the exquisitely contilente of a Mendelssohn Song Without Words.

You might refuse to play, but each time you think, "Perhaps this once I may awaken their souls and force their enjoyment through sheer sensuous beauty of tone." Not so; but buzzing so, before the climax is reached when one of the loudest "huzzas" asks you to play "something fast," you graciously comply with a dainty tarantella; this failing to satisfy, either, you wisely "give up the fight," or improvise some horrible detraction in dance-hall style, over which, for weeks, you blithely think, and tremble lest it become known to your brethren that you served up such unprofitable messes, our dear "Old Fogey" says "hot and evil-teaching messes."

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The art of the teacher, the art of simple explanation and clear illustration, the art of putting questions and of stimulating pupils to thoughtful work, is one that is not, as a rule, a master of the ordinary training either in a conservatory or in the course of study under a private teacher. Pupils should occasionally be asked to give lessons, and under the eye of the teacher, subject to his guidance, gain experience as well as fix in their own minds the principles they have been taught.

## THIRD PRIZE ESSAY.

## THE RELATION BETWEEN THE MUSIC TEACHER AND THE PUPIL.

BY WILL ARTHUR DIETRICK.



WILL ARTHUR DIETRICK.

Mr. Dietrick was born in Locuston, N. Y., graduated from the Locuston Union School in 1889, and was a member of the school's glee club. The year following his graduation he entered the classic course of Oberlin College, graduating in 1897. In connection with his college work he studied singing with Prof. A. S. Kimball, of the Oberlin Conservatory, and for five years sang with the college glee club. After thorough study and preparation for graduation from college Mr. Dietrick decided to enter the ministry, and at present is in the middle year of his Oberlin Theological Seminary, from which he will graduate next spring and will enter the Congregational ministry. During his college days he had considered music as a hobby, and as a boy director, both in Elyria, Ohio, and Oberlin. During the coming summer he will be at Silver Creek, Chautauqua, N. Y., in charge of the choir of the First Presbyterian Church, and will also conduct a choral union and teach singing. The branch of music to which he especially inclines is vocal.

Few relations in life are all they might be. Until the world reaches that stage of perfection where everything is what it ought to be, as the philosopher Lotze puts it, "where the three realms of 'The Must Be,' 'The Is,' and 'The Ought To Be' are reconciled, and 'What must be, is what is, ought to be,'" we shall often have occasion to distinguish between the actually existing relations of things and their possible, intended, or desirable relations.

Our present subject is susceptible of this treatment and may be viewed in two lights—first, the actual relations commonly existing between the music teacher and pupil, and, second, the ideal relations which ought to exist between them. The reason for such a treatment is found in the fact that oftentimes the first step toward the betterment of a condition is a clear understanding of its position in the light of its possible wealth. The miner, yesterday, rocking his gold-crucifix of river sand contentedly enough, will instantly move to day when he hears that over the pass yonder gold lies in nuggets instead of sand. Knowledge of the possibility of attainment is the root of action toward attaining. So it may be that in considering what the actual existing relations of the music teacher and pupil are, in the light of what they should be, we may be helped to bring "The Is" and "The Ought To Be" much nearer together. A relationship, like an electric circuit, requires two wires with currents flowing in opposite directions. So in considering both the real and the ideal relationships of music teacher and pupil we may look at them in a twofold way—the music teacher from the pupil's standpoint, and the music pupil from the teacher's standpoint.

## THE COMMON ATTITUDE OF THE PUPIL.

It is to be feared that the teacher is to the pupil simply an indifferent stepping-stone by which the brook of music may be crossed and the opposite grassy bank of social culture and accomplishment attained. The teacher is a mechanical contrivance for the induction of certain musical compositions familiarly dubbed "pieces," with which company may be entertained, popular approbation won, and a sort of delicious supremacy secured and maintained over envious companions. The teacher is simply a hired servant whose time and skill is bought

to be used or wasted like so much butcher's or baker's or grocer's wares. Or the teacher is regarded as a machine to be rented by the hour like a boat or a buggy or a bicycle. Too frequently there is no recognition of the will and the mind and the patience involved on the teacher's part, no recognition of the teacher's personality. With so artificial an aim in studying, and so mechanical a view of the teacher, it is not surprising that the results of such study should be artificial instead of artistic and mechanical rather than personal. Instead of studying music, the pupil is studying fascination, the art of pleasing people, accomplishment in the social sense of the word. The kind of study done by some pupils reminds one of Coleridge's famous classification of readers; we may say with equal applicability that there are the four classes of pupils as well as readers. First, the "hour-glass" pupils, into whom and from whom instruction runs, like the sand, without leaving a trace; second, the "sponge" pupils, who soak up a limited amount of instruction to yield it again on pressure in the same shape, though slightly muddled by the resident soil of the sponge; third, the "jelly-bag" pupils, who seem only to retain the stems and skins of the instruction and allow the juice to escape; and fourth, the "diamond hoppers" vigilant to search out and quick to appropriate the gems of truth.

From the preceding considerations it is evident that the pupil is blameworthy for the artificial character of the results of study. But here, as elsewhere, it often happens that two or more persons may each entirely blame an occurrence. Not long since a Western judge condemned and sentenced three men, each for being totally responsible for a certain accident. A west-bound freight-train on a mountainous section of the road was blocked by a huge boulder which had rolled on the track. Before it could be removed and the train allowed to proceed, a fast passenger-train overtook and ran into it. Several lives were lost. Investigation proved that the accident was due to the carelessness of the track-walker on that section, who had failed to make his trip on time ahead of the train. It was also shown that the operator at the last station was to blame for passing the second train before the first reported at the next station.

Finally, the conductor of the freight-train was responsible because he failed to post a flagman on the rear track.

Each one of these men was wholly to blame for the casualty, and the fact that they were associated did not relieve one from the slightest responsibility. Therefore, in like manner it is true that, though the pupil is blame for the artificial character of the results of study, the teacher may also be responsible.

If it is true that a low estimate of the teacher on the part of the pupil is one cause of fault, how much more is it true that an underestimate of the teacher's function on the part of the teacher is fatal to the best results. If the teacher is not filled with a sense of the importance of his position as a teacher of music; if, as with Paul, he does not say, "I magnify mine office," he can no more expect large results from his teaching than the small boy with the hot pin and cotton thread can expect black hose—he isn't prepared. He is the enthusiast who is successful. All the great successes in art and improvements in its methods are due to the efforts of enthusiasts. Enthusiasm raised Haydn from the position of bootblack and chore-boy in Porpora's studio to his rank as artist, composer, and teacher. Many teachers lack this enthusiasm because of an underestimate of their calling, but some, although aware of the importance and opportunity of their vocation, fail to live up to the standard they recognize.

## THE COMMON ATTITUDE OF THE TEACHER.

Louis Elbert truthfully says: "Probably no art is taught by so immense a number of unskillful ones as the art of tone. . . . There can be no pure gospel without pure disciples," and pure discipleship in art or religion can be attained only through love. Love is the teacher's summary virtue. It embraces the whole decalogue of the law of teaching, comprises all the teacher's qualifications. Love is the root of the enthusiastic enthusiasm of which we have spoken, an enthusiasm able to make Haydn out of hooligans and Monks delusionary from courtiers. Love surmounts obstacles and removes barriers. It purifies, strengthens, and beautifies. We can forgive the mistakes of a teacher who is filled with the love of his art, for that love will remedy the deficiencies. Love covers a multitude of sins. But such love is more than mere liking; it is a master-

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passing filling the soul of the teacher and bubbling out into his action and environment. It will calm troubled waters like oil. It will spread like forest-fire from his heart into his pupils' and will inspire their work. "Behold how great a matter a little fire kindleth."

Teaching! What does it mean? What is it to teach? Is teaching the instruction, oral or written, which, when given to the pupil, fulfills duty and terminates obligation? It is that, and more. "Actions speak louder than words" or volumes. The life teaches a lesson either parallel or counter to the instruction of lips and pen. We are apt to undervalue this unconscious teaching. We fancy that the hour we spend with our pupils is important for the definite instruction we give, and we forget that the very gesture or tone of voice, the mental atmosphere in which we are, teaches an irresistible object-lesson.

The greatest teacher who ever lived knew the power

of a life in harmony with his teaching. He did not begin to teach until He was thirty years old, and then He had a class of only twelve disciples who studied with him for but three short years, and, lo! the world is full of His teaching. The great fact of Jesus' teaching was not what He said, but the life He lived. As teachers of our art, we are stewards of the treasures of a realm. We

may dispense the treasure to those able to receive and use it, but we are responsible for the use we make of our stewardship; responsible to our pupils, to ourselves, and to God. "Here, moreover, it is required in stewards that a man be found worthy."

## FOURTH PRIZE ESSAY.

## VOICE AND VANITY.

BY CHARLES A. FISHER.



CHARLES A. FISHER.

CHARLES A. FISHER, teacher of the voice in the city of St. Paul, Minnesota, was born in Baltimore and received his early musical training from his father, and as a chorister at Grace Episcopal Church, in that city.

After graduating from Baltimore City College he entered mercantile life, but continued to apply himself, in his leisure hours, to the study of music and literature, finally entering the profession as a singing teacher.

Among the prominent instructors to whom he acknowledges himself most deeply indebted may be mentioned:

In America, Frank Finck, for a number of years at the head of the vocal department of the Juilliard Conservatory; Dr. Edward Baldwin Stockhausen-Bellwitz, chief professor of singing at the "Hoch Conservatorium," Frankfurt-on-the-Main, Germany; in English literature, Professor Henry E. Shepherd, of Baltimore, and in the German language, Professor Henry C. Casas, F. Radford, of the Baltimore College.

As a singing teacher, however—notably in the Episcopalian and the Roman Catholic churches—and as director of choral organizations, Mr. Fisher enjoys favorable repute on the Pacific coast, in Rocky Mountain country, and in St. Paul, where he located seven years ago. He has now coaxed as a teacher of the voice, instructor of singing classes, chorus director, essayist, and lecturer on musical topics.

He is well known for his translations of songs-texts from the German, and as the author of a variety of original verse, mostly written for musical setting.

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Mr. Fisher has always taken a more or less active interest in all musical matters, and in particular in the policy, especially in their bearing on educational progress; he was recently elected vice-president of the Professional League of St. Paul.

Although to a large extent German in his associations and training, he is an ardent admirer of the beauties of the English language and an uncompromising advocate of its thorough adaptability to all the requirements of song.

She is evidently stage-struck (operatic stage-struck), and the teacher knows that her qualifications will probably never carry her beyond the pale of light opera. If he can not persuade this young lady to learn something about music for her own pleasure and culture, is it not better for him, and for her, to lose his one pupil, than to foster her emotional and misguided longing for the glamour of the footlights and the intoxicating incense of popular applause?

It may be objected that light opera has its justification, and that somebody must sing in operatic productions of this class. But, if we must have light opera, certainly there is a sufficient supply of eligible for that branch of the service. Are there not plenty of Cinderellas with good voices and the bugbear of the cruel stepmother—glad to escape from chores and drudgery; young women who have all to gain and nothing to lose? Ah, yes; but they have n't the money!

And yet it would pay a teacher ten times over to give an occasional pupil of that sort the necessary instruction and rely on the future for reimbursement. Such pupils rarely fail to repay the teacher at the first opportunity.

There are singing teachers, no doubt, who, considering this entire argument as altogether too utopian, would fain ask, "If I am not to induce singers to go on the stage, what is to become of my business?" To these there can be but one answer: that they might be engaged in a heter business.

The circle of pupils from among the well-to-do middle class that looks seriously on the study of music as a means of culture is rapidly increasing in this country. Of course, there are, and always will be, a great many people who consider music simply as a flashy accomplishment with which to "show off," but may a teacher have the delicious dreams of fame and fortune rudely dashed by the cruel and inconsiderate voice of criticism, as well as by the failure of the public to purchase a copy of his composition.

But let nature, in her lavish carelessness, bestow on some weak mortal the gift of a mellifluous throat, and the invidious evils in its several forms is almost sure to follow. In case of a tenor voice, the manifestations are likely to be of the most violent character. Family, friends, business—all the civic virtues—are either totally unfortunate or more or less obscured in the mind of the unfortunate victim. We see handsome and accomplished young women forsaking happy homes for the uncertainties of a public singer's career. Worthy young men, who have made good beginnings as reliable grocery and drygoods salesmen, as druggists or railway clerks, suddenly develop an insatiable yearning to embark in a profession in which they are almost certain to wind up as inferior opera-singers. Even excellent carpenters, bakers, and locksmiths, laboring under the pernicious spell, have been known to go astray, to the common detriment of mankind, in these days of practical progress and material expansion.

Surely there is no vanity like unto this voice-vanity! It is so easy to create a good deal of local stir with a hit of good natural voice. Our relatives become so proud of us; our friends are ready to applaud us, and all with so little real effort on our part; simply a few fine tones! Ah, the intoxication of it!

But our relatives are apt to modify their admiration with wise counsel, and our friends may get tired of applauding the same phenomenon too often. There might thus still be some hope for the patient if it were not for the teacher—the voice-culture specialist.

Now, there are many excellent voice teachers who are as likely to be injured by any imputation of this sort as a duck is liable to be hurt by water. But, alas! we all know there are far too many who, like a certain class of disreputable physicians, live by encouraging disease. The physician's calling is a noble calling—in theory, perhaps, the noblest of all professions—but when thus unworthily prostituted, it is a curse. The teacher's calling is a serious calling, and his responsibilities are often serious.

Let us state a case by way of example. To every teacher comes the day when his powers fail and younger men step forward to take his place.

These are the days of reflection and retrospection for the old teacher who has been laid on the shelf—the days when "honor, love, obediency, troops of friends," and the various comforts that are popularly supposed to gather round old age should be his. What a respect for one who has spent his life in indiscriminately encouraging young people to "go on the stage"! What a retrospect, as he sits in the evening twilight of his declining days, counting the wrecks that strew the bleak and dismal shore of operatic failure—the wrecks for which he himself is directly accountable!

"Attempt the wonderful things to-day that you expect to do to-morrow." "I have done," not "I will," is the true motto.

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CECILE CHAMINADE.

BY WARD STEPHENS.

[Some time ago Mr. Stephens promised to write for THE ETUDE about Chaminade, the popular composer. Mr. Stephens had exceptional opportunities of informing himself, as will appear from the sketch which follows.—ED.]

I FIRST met this now popular composer at an afternoon recital devoted to her compositions, as well as to those of Lalo. It was four years ago, and as I had never seen a photograph of this charming artiste my imagination naturally kept me busy painting all kinds of pictures of her. My knowledge of French at that time being very limited and her English about as good as my French, we carried on a conversation in German, but in a very low voice, I assure you. The French have no love for the Germans or their language.

I suppose Chaminade might be called a brunette, although she is not very dark; her eyes are very large, round, and brown, with that absent-minded look in them so peculiar to artists; her hair is of a light brown color, which she wears short and curled; her under-lip is rather large and protruding, and her chin very short. She is of medium height and good build; her hands, however, are very delicate-looking things, and when she plays you wonder where the strength comes from. I have been told that Chaminade is over forty years of age. She does not look it. She is not married; neither is she beautiful; but in conversation her face lights up with animation and a smile which grows very fascinating.

On this occasion Chaminade was the attraction, and her playing, as well as her compositions, compelled the admiration of all present. I was invited to call and see her at her own home, which I did a few days later.

I boarded a train at the "Gare Saint Lazare," and in thirty minutes arrived at Le Vesinet, a charming suburb of Paris, and about five minutes from Saint Germain. It is one of the prettiest and quaintest spots in France.

A walk of about five minutes brought me to the Boulevard du Midi and face to face with a huge iron gate, and on it the number 39. I rang a bell, and in a few moments the gate was opened by a servant, who informed me that Mlle. Chaminade was at home.

In looking through the iron gate I had caught a glimpse of a very pretty garden, and now that I was on the inside I felt shot in from the outside world, like one in hiding. A short walk of a few yards under well-shaded trees brought us to the house, which could not be seen before, owing to the foliage.

I just had time to cast our glance around the place when I was greeted with the genial face and warm handshake of Madame Chaminade, the mother of the composer. Her hospitable greeting put me at my ease at once, and in a few moments Mlle. Chaminade came into the room. We seated ourselves around a granite fire for a few minutes' conversation before dinner-hour, and, strange to say, did not talk music.

We were in the parlor. In one corner of the room were two pianos—an Erard grand and an upright; a few photographs, among them one of Tosti, were also hung in this corner. Chaminade's compositions, neatly bound, were there in a little bookcase for ready use. Dinner was announced and I was ushered into a square room on the other side of the hall. The house reminded me of some of our old Southern plantation houses, with lots of rooms and a chance for the fresh air to get in.

The house was completely surrounded with gardens of flowers and vegetables, for Madame Chaminade grew her own vegetables.

At the dinner-table we got to talking about music and musicians, and I found out that Chaminade is no lover of Wagner's works. She informed me that she had composed when a child, and had some lessons with Godard a little later in life, but that she virtually taught herself. She has composed over four hundred things—songs, piano-solos, duets, orchestral suites, ballet music, organ music—and, in fact, written for every instrument.

She was, at the time of my visit, under contract with Enoch, the publisher, to write so many things every year for a period of three or four years. This handicapped her to a considerable extent, and I could at once under-

stand how it was that some of her compositions should seem to lack inspiration.

For years she has devoted herself to composing and concertizing in France and England, and of late years she has become very popular in England. She is, in fact, a great favorite with Queen Victoria.

Chaminade tells a very amusing story about the Queen's gift to her. She had played at the Queen's palace during the Jubilee celebration, and a short time after that the carriage of the English Ambassador at Paris drove up in front of her house at Le Vesinet, and two men in gorgous livery alighted carrying with them a large parcel. Chaminade was frightened at seeing the men in her house with such an ominous-looking package completely covered with seals, and when she was asked what the Queen had sent it she almost fainted. After breaking open the seals and unfolding many layers of paper, she found a photograph of the Queen, with the autograph of Her Majesty.

Chaminade has since frequently played before the Queen, and when she plays in Queen's Hall, London, which seats about two thousand people, many are turned away at the door.

In Paris she gives her recitals in a much smaller place, and they are generally preceded by a lecture or an

outing of it. I do my best work at night. I can think better and I have more ideas. I love orchestration, and were it not for my concert work I could be found always with my book on orchestration (Berlioz)."

"Do you teach?" I ventured to ask.

"No," she replied; "but if you will study it with me it would give me great pleasure to teach it."

"Do you contemplate going to America?" I asked.

"Yes, some day. I have already been approached by several managers, but Mr. Enoch, who looks after all of my affairs here, has arranged for nothing definite as yet. I should like to see America, and I have received many letters from musical societies and clubs which have begged me by naming them after me, assuring me of a warm welcome when I do visit your country."

"Do you like England?"  
"No. I am always glad to get back to Paris."  
"Do you like the English language?"

"It is not so bad as the German language, and it is somewhat easier for me to hear my songs in English. They should only be sung in French."

Some time after this visit I wrote to Mlle. Chaminade, asking her if I might bring to Le Vesinet a few friends of mine—American musicians—who would like to have the honor of her acquaintance.

Our party was composed of Ethelbert Nevin, Charles Galloway, Ronald Grant, Mr. Rogers (a baritone), and myself. Needless to say, we had a glorious time. Chaminade played, Nevin played and sang, Rogers sang, and I played with Chaminade her "Concertstück." Autograph albums were produced and lovely things written in them. Chaminade's hospitality, modesty, and genius left a deep impression upon all present.

One day I met Fred Schwab, the well-known manager, on the street in Paris. He asked for an introduction to Chaminade, with a view to arranging for an American tour. We all met in Mr. Enoch's office, and it was eventually understood that Chaminade would make a tour of the United States in 1883, and I was engaged to play the two-piano works with her. The war made Mr. Schwab afraid to go on with the original plan, and it was finally abandoned. She may come next season—perhaps in January—for a short tour.

Chaminade is not a great pianist, like Carré, Estoppey, Clara Schumann, Blohmfeld-Zeissler, or Aus der Ohe, but she plays her own compositions as no one else could play them, and when she plays the accompaniments to her songs it is a double treat to hear them. In Paris she is called "Sainte Cecile."

I have often heard Augusta Holmes' words compared with those of Chaminade. In truth, they are not to be compared at all; they are very different, and, while the compositions of both are interesting, Chaminade's are the more so of the two.

I spent one summer in Switzerland—in Lucerne—and while there I wrote to Chaminade, asking her if 500 francs and expenses would bring her to Lucerne to play a concert with me. She replied that she would gladly give her services gratuitously if I would pay her traveling expenses. This shows a big-hearted woman, and as I got to know Mlle. Chaminade better I found her to be one of the loveliest characters I have ever met. She is frank in her manner and thoroughly in earnest with her work. She has no bitter words for anybody. She says that Wagner's music is not singable, and does not appeal to her. She thinks Massenet a very great man musically, and also in point of technique. Saint-Saëns, also, she has great respect for, and is a warm admirer of Godard. She loves France and the French people; most of her life has been spent in Le Vesinet.

In a few weeks I was agreeably surprised by receiving another cordial invitation to dinner, and I went. This time I was introduced to Chaminade's sister, who was the wife of Moritz Moszkowski. This time Mlle. Chaminade took me upstairs to her workshop, a very attractive little room on the second floor back, and overlooking the vegetable garden. How quiet the place was!

"Yes," said Chaminade; "here I can work undisturbed. I never can do any satisfactory work in the noisy city."

Around the room hung large wreaths, which had been presented to her by various musical societies from all over Europe.

"This was presented to me in Marseilles," she said, "where I conducted my halle-music suite. I am very



CECILE CHAMINADE.

analysis of the compositions on the program, usually by some prominent musical critic. These recitals are intensely interesting; new compositions are introduced in this way, and, again, one has an opportunity of hearing some of the best singers in Paris. I might say right here that Chaminade considers Frol Phanion the finest artist she has ever heard.

After dinner was over we adjourned to the parlor, and Chaminade brought out a lot of music for two pianos, and for about two hours we had a good time of playing duos, solos, and reading songs.

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## RAG-TIME MUSIC.

BY C. CROZAT CONVERSE, LL.D.

BEETHOVEN.



RAG-TIME music has a respectable genesis; an old, venerable one, indeed.

We need not go farther back than to the music of the god-like Beethoven to find examples of rag-time music; though formerly known under a more respectable technical name,—that of syncopation. So rag-time music is, simply, syncopated rhythm maddened into a desperate iterativeness; a rhythm overdone, to please the present public taste.

Because of the present public fondness for it, that philosopher who contends that all music is popular, just

as far as its rhythmic movement—not its melodic, or harmonic—is popular, is happy in his putting of a fine point on it.

"Ah! he knowingly exclaims thus; yet the profoundest present student of music must feel, as he has felt the

music of the tone-masters, from Beethoven to Wagner, and would exclaim, as did St. Paul before the noble Felix, "except these (rhythmic) bonds!" The more one studies,

and the deeper one delves into the true wealth of the master, the more does he realize their soul-chafing at these bonds.

That rag-time is musically effective, nobody denies. Watch its effect on any audience, if you happen to think differently about it from everybody. Nevertheless it is rag-time of the earth, earthy; rub-a-dub, rub-a-dub; of the lower, lowest earth, earthy; though Beethoven employed it; and, with a questionable artistic taste in the foreigner example, he is said, even touching that god-like master.

The more one studies, and the bigger one gets, with Beethoven, Wagner, and Dante, into the enterprise, the more will he chafe at rhythmic cabining and cribbing. Heaven surely has no baton-wielder, time-keeper; for time of all kinds, is, or will be, no more than a passing thought.

The topic, "Work vs. Drudgery," recently brought to light the fact that only one out of the number of students regarded work as anything less than actual drudgery,—that is, the words were considered synonymous, and under this heading were ranged all scale practice, technical exercises, practice with the metronome, and memorizing. Strange as it may seem, the pupil in question from the very beginning of her study had manifested no particular aptitude; on the contrary, she is a slow but earnest plodder, possessing, however, a great love for music in general, and, as a piano student, for her instrument in particular. Her work is always better and more satisfactorily prepared than that of many who acquire with greater facility, and she is looked upon by her teacher as a most promising pupil, as, in fact, already a success. And the secret of this was brought to light through the one page of her briefly-worded but comprehensive essay. Drudgery, so called, held no place in her vocabulary.

She was in love even with the mechanical routine of her daily practice. The young girl, either consciously or unconsciously, discerned and infused into her chosen line of work that quality which was substantially the motor power animating every "genius" or great light the world has known, which lies back of "skill in accomplishing," and which is simply the spirit of enthusiasm.

Energy and aspiration were awakened through the hearing of this essay in one member of the class, a student possessed of unusual talent, although an acknowledged drudge.

"I can not conceive," she remarked, later, to the plodder, "how it is possible that you find, as you say, actual pleasure in the practice of scales and exercises. To me such practice is more work; it is downright drudgery. I do only as much as seems absolutely necessary."

"I can it is much in the way one looks upon it," the young girl replied, "and also in the time it is done, and in the time selected for it—which should be an hour or more in the morning, if possible. The liking for any one thing can be cultivated. Make up your mind you will like it, and don't give up, and you will soon find it not so hard. I am sure I am right."

"I believe all that is the trouble with most of us who consider practices a burden is sheer slothfulness," said the awaked pupil, adding, with a determination which augured well for future results, "I, for one, mean to try your rules!" Since it is certain that technical work must always form a principal feature of music study, every help toward overcoming the monotony of it should be welcomed, and at least given a thorough trial; but I had never before thought of it in any light than that of an unpleasant, yet necessary routine!"

An unpleasant, but necessary routine! If this be the attitude taken by either teachers or pupils toward a portion of music study recognized as indispensable to the performer throughout his career, the results will become manifest, inevitably, in a harvest of weariness and discouragement. Success is incompatible with a pessimistic attitude toward any portion of one's work. When the seeds sown with the child's first lessons are of courage and animation and interest for every detail of the daily practice, a healthy growth, encouraging both

## HOW DRUDGERY CAN BE LIGHTENED.

BY AIMÉE M. WOOD.

By the organization of a "club," which meets once weekly for the discussion of questions bearing upon music life and study, a young and energetic piano teacher greatly increased and stimulated the interest of a number of pupils belonging to her own class and to that of a vocal teacher, who has joined with her in the enterprise.

The system pursued required from each pupil the preparation of a brief essay expressing clearly,

and in as condensed a form as possible, her own views

regarding the subject chosen for the evening. In this manner not only are the thinking facilities aroused, quickened, and concentrated through direct expression, but subjects are presented for contemplation and analysis, which might not otherwise awaken more than a passing thought.

The topic, "Work vs. Drudgery," recently brought to light the fact that only one out of the number of students regarded work as anything less than actual drudgery,—that is, the words were considered synonymous, and under this heading were ranged all scale practice, technical exercises, practice with the metronome, and memorizing. Strange as it may seem, the pupil in question from the very beginning of her study had manifested no particular aptitude; on the contrary, she is a slow but earnest plodder, possessing, however, a great love for music in general, and, as a piano student, for her instrument in particular. Her work is always better and more satisfactorily prepared than that of many who acquire with greater facility, and she is looked upon by her teacher as a most promising pupil, as, in fact, already a success. And the secret of this was brought to light through the one page of her briefly-worded but comprehensive essay. Drudgery, so called, held no place in her vocabulary.

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"I can not conceive," she remarked, later, to the plodder, "how it is possible that you find, as you say, actual pleasure in the practice of scales and exercises. To me such practice is more work; it is downright drudgery. I do only as much as seems absolutely necessary."

"I can it is much in the way one looks upon it," the young girl replied, "and also in the time it is done, and in the time selected for it—which should be an hour or more in the morning, if possible. The liking for any one thing can be cultivated. Make up your mind you will like it, and don't give up, and you will soon find it not so hard. I am sure I am right."

"I believe all that is the trouble with most of us who consider practices a burden is sheer slothfulness," said the awaked pupil, adding, with a determination which augured well for future results, "I, for one, mean to try your rules!" Since it is certain that technical work must always form a principal feature of music study, every help toward overcoming the monotony of it should be welcomed, and at least given a thorough trial; but I had never before thought of it in any light than that of an unpleasant, yet necessary routine!"

An unpleasant, but necessary routine! If this be the attitude taken by either teachers or pupils toward a portion of music study recognized as indispensable to the performer throughout his career, the results will become manifest, inevitably, in a harvest of weariness and discouragement. Success is incompatible with a pessimistic attitude toward any portion of one's work. When the seeds sown with the child's first lessons are of courage and animation and interest for every detail of the daily practice, a healthy growth, encouraging both

## THE ETUDE

to the pupil and to others, will be the outcome, and there will be fewer weeds of indolence, listlessness, and impatience cropping up to hinder or prevent progress. Activity is a law of nature, and is a sign of a normal individuality, and that no truer happiness may be found than that realized through work and the consciousness of progress; the daily unfolding of new powers, a constant perception of still greater possibilities. The beginner and the advanced student, even the "arrived" artist, stand upon equal ground here; since to progress there is no end, and the satisfaction found in daily achievement, whether it be the conquering of a hard or a simple exercise, thus clearing the way for one of higher grade, the memorizing of the "first piece," or of some most difficult composition — this satisfaction gained through attainment may be experienced and enjoyed alike by all.

Progress is free, and to glean its fruits and benefits remains a mere matter of choice with the individual; but one must be inspired with love for every detail of the essential means and with an enthusiasm which would render such details far from distasteful, because recognized as necessary steps to the end to be attained. The moment one's work degenerates into drudgery, interest and enthusiasm take to themselves wings, while progress, with all its attendant joy, satisfaction, and encouragement, becomes impossible.

The essay of the pupil referred to above no doubt presented this subject to her student-comrades in a novel light, and since her theory was well attested and borne out by results in her own individual music life, the ideas could not have been other than impressive. We append, with her permission, the following extracts from her article:

"Drudgery" may be called work that is done rather from the head than from the heart, and I think may be wholly abolished or overcome simply by putting more enthusiasm into the labor to be performed. . . . I believe there is no such thing as drudgery to the one who loves his work. "Love begets love," and to cultivate a love for the most trying and difficult tasks will transform them very difficultly into pleasant opportunities for him who loves them and daily progress. . . . A great pianist was once asked if the mechanical part of his work, which occupied several hours of each day, was not disagreeable to him, and this world-renowned artist, who possesses the power to move vast audiences to the height of enthusiasm, answered, heartily, "Not in the least! I do not allow it to take that attitude toward me!"

## PERSONALITY AND PIANO TEACHING.

BY FLORENCE M. KING.

THERE is (or was) a distinguished teacher of boys in New York City whose method of instruction was all his own. He would first find, as he said, each boy's "center of gravity," and then proceed to educate him from that standpoint. And, after all, is not that the ideal teaching? The art itself is heaven-sent; for teachers are born and not made, and the ideal teacher should possess the sixth sense—self-effacement.

Applied to the art of piano-playing, we have seen, too often, in our country the glaring absurdity of performers who are landed not so much for their own merits of interpretation or touch of the divine fire as that they have been the pupils of the great Somebody or other!

Sift the matter down and, nine cases out of ten, there have been no more lessons than you can count upon the fingers of one hand.

It is natural to aver that the greatest exponents of piano music neither are nor can be excellent instructors. The contrary has been proved by examples. Still, it must be admitted that the temptation is great for such a teacher to impress his own personality upon the pupil rather than the long, slow, patient process to bring out the pupil's own individuality. We are much more apt in that case to have the rank and file branded with the Robinson or Paderewski hall-mark rather than by

a diversity of excellence in accord with the number of students. They are like the marionette-like members of a particular school of eloquence who betray their identity by every trick of gesture and modulation of voice; not the highest attainment of art, all told; very much like rows of identical Queen Anne houses built upon speculation to rent and to sell, but certainly not a feast for the tired eye, which roves over the dull monotony, wild with a desire to see some *other* window, to behold one variation from the job-lot plan! Oh, for a cornice askew or an unexpected door!

Liszt was a great maestro; but why a Greek chorus of Liszt lay figures to be ushered in like the herald in a spectacular play or a travesty upon the passing show?

Nature is wonderfully chary of her patterns. She does not work in duplicate. Why, then, in the name of common sense, should we render human nature abhorrable by trying to force it all upon one unbinding mold? Much that is fair, but fragile, gets wasted in the encounter, and comes out a broken vase at best.

Why should the charming interpreter of the Schumann lyrics and the Mendelssohn "Songs Without Words," who has a gift apart for the chimney corner, be crucified upon the rack of octave-mad Hungarian rhapsodies and whirling spinning-songs? They must never slake her grasp.

On the other hand, the inspiration and applause of a vast audience, necessary to the player of bavarian music, would all be lost in the quiet walks of musical life. We would always seem to consider music as successful only in the glare of the footlights, with the great sea of human faces beyond in the spectacular boxes, in the sprawling pit, and the echoing galleries.

We act very much as if its efficiency were to be reckoned by the ticket office receipts, and its success by the glaring head-lines in the morning papers.

As a matter of fact, the music of quiet life has its full artistic value and compensation—the relief for overcharged spirits, the comfort to the restless Sauls, and the joy of homes that must ever be countles.

Teach the birdlings to use their wings, oh, wise teacher, and whether, like the eagle, they soar beyond your vision into the blue sky and become part of the vast universe of silver stars, or whether they gently fit from bough to bough in the green, leafy trees, a rest for tired eyes and the aching heart, you will not have lived in vain. They are perfect of their kind.

The egotism of pupils is the bane of the life of every self-respecting teacher. Technic must ever come first as a foundation of solid massony.

As Rosenthal has put it, "The piano is a thing of wood and iron, not easily made sensitive to the sympathetic touch; therefore," he continues, "I would say, first, technic; secondly, technic; lastly, technic!" There is nothing I hold so valuable a factor in artistic piano-playing as a much-pruned and well-directed egotism.

As teachers, we are too apt to wish to share in the reflected glory of our pupils' achievements. We are too apt to appropriate their laurels as a halo around our own inflated heads.

We care not so much for the unidentified need of praise—"Ah, what divine art!"—as for the statistic compliment, "Oh, yes; a pupil of the — Conservatory"; or, "Evidently a student of —'s!"

Nature enough, too, in this cold, cold world, for music teachers who may not choose and reject their pupils according to some standard of excellence of their own. Ungrateful pupils are plentiful as blackberries in a good season, and it is only mortal to wish to make the best advertisement we can out of the only too few who are really gifted.

Of course, we will say it is a matter of bread and butter, this judicious advertising; that the man is on a sure road to success who hides his musical light under a bushel. The present writer is not arguing the matter from the dollar-and-cents standard, and yet she can not but think that, in the long run, the staying power of the absolutely genuine teacher will outlive the fizzy puff of the vast majority of superficial musical fakirs.

COMMENT ON THE PROGRAM OF THE NEXT  
M. T. N. A. MEETING.

THE Twenty-first Annual Convention of the Music Teachers' National Association, to be held in Cincinnati during the third week in June, deserves the largest attendance ever had at such a gathering, because of the scope and magnitude of the undertaking.

The hearty support of the citizens of Cincinnati has made it possible for the officers of the Association to assure visiting members that the programs will be presented in their entirety, or with but slight changes.

The departmental sessions, in charge of teachers of large experience, should prove of great value to all teachers of the different branches of the art. These sessions will be conducted very much on the order of round-table discussions. Some musician of ability will be invited to open the discussion of a topic by reading a brief paper on the subject assigned, or by a short address, and then the matter will be open for general discussion by the members in three-minute speeches.

The concert programs speak for themselves. Never before in the history of the Music Teachers' National Association has the American composer been placed before his fellow-musicians in such an advantageous position.

Usually but very few American works are performed at the National meetings, but on this occasion the American composer will reign supreme. There are those who think it unwise, and not for the best interest of art, to give concerts of American compositions alone, who, with a considerable show of justice, hold that the American composer and American music will never attain their rightful position in the musical world until they are measured by the same standard and weighed in the same balance by which their European colleagues are judged. This is undoubtedly true; and, were these concerts intended primarily for the usual concert audience, we would entirely agree with the objection offered; but as these concerts are to be given especially for and to the better class of musicians of our land, we can not see the force of the objection. Many of the best of our musicians are totally unaware of the quality and quantity of works written by resident Americans during the last decad, and the concert programs of the coming meeting will afford an opportunity to hear some of the best works. The Program Committee has put one regret in the master, and that is the fact that the number of concerts does not permit the performance of many meritorious works which really deserve this recognition. There was room for but so many numbers, and others will have to wait until another time, much to our regret. Those whose works are not on the program should give the Association as hearty a support in this effort for the recognition of American art as though they were represented.

Let every one come prepared to enjoy the feast of music, good fellowship, and reason, forgetting personal preferences for this or that thing, and encourage the present and incoming officers by their presence and manifestation of good-will, and the meeting of '99 will go down in the history of the Association as one of the best of its life.

One of the best things a musician can do for his art is to bring before the people the position that music should occupy in the general scheme of education. Music stands as the representative of the aesthetic life in general. The world at large often gives to the term "education" the meaning of simply a collection of facts and theories, to the neglect of the aesthetic sense.

But when we exploit the real place of music in the scheme of education, we are opening the way for all that goes to make up a higher and better aesthetic life, which is part and parcel of that higher culture that all truly educated men and women view as the worthy ideal of the race.

It is toward this ideal that the American teacher who is in love with his work is constantly striving, and toward which he should carry his pupils.

N° 2777

Edited by  
Ferdinand Dewey.

Moderato.

ALCAZAR.  
INTERMEZZO.

Leonard Gautier.

At the part beginning at a) and ending at the double bar, give the sustained notes a firm touch and hold the full value.

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2

*a tempo*

*stacc.*

*b)*

*pesante*

*c)*

*b)* The pedal must be raised when the chord is played, and pressed down directly after.  
*c)* The grace note G should be played with the A Flat below, exactly on the beat; the F in the upper voice to follow quickly.

2777.5

3

*cresc.*

*rit.*

*d)*

*il canto marcato*

*cresc.*

*dim.*

*pesante*

*cresc.*

*rit. D.C.*

At *d*, the grace note should precede the beat quickly. In each case, similar places are to be treated alike.  
 2777.5

N° 2035

# THE TWO LARKS.

## LES DEUX ALOUETTES.

Revised and fingered by Constantin v. Sternberg.

TH. LESCHETIZKY.

Allegretto con molto moto.

\* The composer seems to have been inspired to this piece rather by the flight of the larks, than by their song; the light, rocking motion, as they wing and swing themselves in the air, should be borne in mind while executing the arpeggios.

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A The indicated subdivisions are recommended for preliminary practice; later on, as mechanical, certainly allows a freer treatment, they will oblige themselves.

B Here, where the effect of the pedal should not be lost, it ought to be taken and released in frequent alternation. 2035 - 4

C The first note of the melody is supposed to last four eighth, during which the downward arpeggio (with the utmost lightness) takes place.

6

*cresc.*

*a tempo.*

*velocissimo.*

*pp*

*con tenerezza.*

*volante.*

*senza rit.*

*D*

*coperto.*

*p*

*velocissimo.*

*cresc e string.*

D Pedal and subdivision of left hand arpeggios as at the beginning.

## SPANISH DANCE N° 2

M. MOSZKOWSKI, Op. 12, No. 2.

SECONDO.

Moderato.

*p* simile.  
2  
1  
2  
*sfz* *sfz* *sfz* *pp*  
*Fine.*

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## SPANISH DANCE N° 2

M. MOSZKOWSKI, Op. 12, No. 2.

PRIMO.

Moderato.

*p consentimiento.*  
2  
1  
2  
3  
2  
3  
2  
*marcato un poco.*  
*sfz* *sfz* *sfz*  
*p consentimiento.*  
*Fine.*

10 *un poco animato.***SECONDO.**

*f gajo.*

*confuoco.*

D.C.

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**PRIMO.**

*gajo.*

*confuoco.*

D.C.

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11

## WITH THE CARAVAN.

Richard Ferber.

Allegretto. M.M. ♩ = 126

Musical score for 'WITH THE CARAVAN.' by Richard Ferber, Op. 2785. The score consists of eight staves of music for piano. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, and B major. The tempo is Allegretto (♩ = 126). The dynamics include *p*, *poco a poco dim.*, *sempre staccato*, and *ppp*. The music features various rhythmic patterns, including sixteenth-note figures and eighth-note pairs. The score is divided into two systems by a vertical bar line.

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IN THE GREEN MEADOW.  
AUF GRÜNER AU.

Allegro. M.M. ♩ = 80

GUSTAV MERKEL, Op. 82, No. 1

Musical score for 'IN THE GREEN MEADOW.' by Gustav Merkel, Op. 82, No. 1. The score consists of eight staves of music for piano. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, and B major. The tempo is Allegro (♩ = 80). The dynamics include *p*, *dim.*, *f*, and *ff*. The music features sixteenth-note figures and eighth-note pairs. The score is divided into four systems by vertical bar lines.

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*cantando*

2800 . 3

2800 . 3

## They Kissed, I Saw Them Do It.

C. B. Hawley.

Allegro.

Musical score for 'They Kissed, I Saw Them Do It.' by C. B. Hawley. The score consists of four staves of music in common time, key of G major. The vocal line is in soprano range. The piano accompaniment includes bass and treble staves with various dynamics like forte, piano, and sforzando. The lyrics are integrated into the musical lines:

Beneath a sha - dy  
tree they sat, He held her hand, she held his hat,  
I held my breath and lay right flat They kiss'd! I saw them

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Continuation of the musical score. The vocal line continues with the lyrics:

do it.  
He held that kiss - ing was no crime,  
She held her head up ev - 'ry time, I held my peace and  
wrote this rhyme, And they thought no one knew it.

Dynamics include *rall.* (rallentando) and *p* (piano).

No 2851

## THE FLIGHT OF AGES.

Words by  
FREDERIC E. WEATHERLY.

FREDERICK BEVAN.

Andante.

I heard a song, a ten - der  
I have a rose, a white, white

song, 'Twas sung for me a - lone, In the hush of a gold-en  
rose, 'Twas giv'n me long a - go, When the song had fall'n to

twi - light, When all the world was gone; And as long as my heart is  
si - lence, And the stars were dim and low; It lies in an old book

beat - ing, As long as my eyes have tears, I shall hear the ech-oes  
fa - ded, Be - tween the pa - ges white, But the a - ges can-not

rall. 1 2

ring - ing From out the gold - en years.  
dim the dream It brought to me that night.

Piu animato.

I have a love, the love of years, Bright as the pur - est star, As

ra - diant,sweet and won - der-ful, As hope - less and as far,

I have a love, the star of years Its light a lone I see, And

I must wor - ship, hope, and love, How - ev - er far it be.

**Maestoso.**

It is the love that speaks to me In that sweet

song of old, It is the dream of gold - en

years, These pet - als white en - fold; And ev - ry

star may fall from heav'n, And ev - ry rose de - cay,

But the a - ges can - not change my love, Or take my

dream, Or take my dream a - way.

SLUMBER SONG.  
WIEGENLIED.*Revised and fingered by  
C. von Sternberg.*

EDOUARD ROECKEL.

*Andante.*

a) A mere glance at the physiognomy of this simple, but pretty little piece shows the necessity of every clinging touch, which in the right hand must be combined with a gentle but steady pressure.

b) These notes are only an addition to the accompaniment, and must not interfere with the melody tone held by the 5th finger.

c) This 4th finger is recommended to those who can stretch an octave with that finger; this applies, of course, to all repetitions of this suggestion.

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d) Though only a quarter-note, it is supposed to last through the whole measure, held by the Pedal; the following eighth-notes must not outdo it in strength.

e) Same as d)

f) Small hands may play the B of the left hand with the right.  
g) Hold these notes well!  
h) This sliding of the 3d finger furnishes the only possibility of executing the four melody notes connectedly.

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## Tempo I.

<sup>1)</sup> As most hands cannot hold all the notes of these widely stretched chords, it ought to be remembered that the Pedal is not needed for those notes which the fingers can hold, but just for those which they can not hold.

<sup>k)</sup> Be very careful that the dotted half - notes are heard with this A of the melody.

## RHYTHM, AND ITS RELATION TO MUSIC.

BY PERCY GOETSCHIUS, MUS. DOC.

### DEFINITIONS.

Or the three essential elements of musical composition—rhythm, melody, and harmony—that of *rhythm* obviously underlies the others, and ranks, therefore, first in the order of evolution; without rhythm there can be no intelligible melody, and without melody no harmonic utterance is possible, no music conceivable. This reveals the necessity of early and thorough apprehension by music students of the leading principles of rhythm, and emphasizes one of the duties of the teacher—that of imparting the requisite information, to this end.

The deplorable general uncertainty of conception and definition and exposition in the domain of rhythm (touched upon ably, but too briefly, by Dr. Hatchett in THE ETUDE for December, 1858) appears to me so incomprehensible as it is inexcusable; for, with the exercise of a very little exact thought, the conditions of rhythm in music will be found simple enough for the grasp of the youngest beginner of musical study.

The term *rhythm* is applied *collectively*, in music, to the mechanical substratum—the chambers, so to speak, where the motive power is generated and controlled, and whence, therefore, the very life and movement of the musical concept is drawn. But, in reality, rhythm is only one of four elements, which are involved equally in the exposition of the principle of motion—namely, time, meter, rhythm, and tempo.

*Time* is a section of eternity. In common usage, it is a synonym of duration, and represents, in its application to music, the number of minutes or seconds which must elapse in the expression of the series of tones which the musical sentence comprises.

*Meter* is a synonym of measure, and concerns, of course, the measurement or division of this section of time into equal, absolutely equal and regular, units of duration. It is true, there is (though there need not be) a chance of misconception in the use of this word; for it may be expected to signify a sum of units, as in the terms *quarter-measure*, or *yard-measure*, and, in the musical terms, *measure* and *short or long meter*. Still, our terminology is so easily exact about these distinctions, and it is easily enough to limit the word "measure" properly to the idea of a quantity or sum of time-units (beats)—i. e., a larger unit of division. The function of meter is to measure; whereas, the factor known as a measure is a noun of quantity.

*Rhythm*, derived from Greek *rhythmos*, signifies order or arrangement; it is even used, by early Greek writers, with reference to the disposition or arrangement of the furniture of a room. In music it concerns the grouping or arrangement of tones (or time-units) with respect to their distinctions of weight or length—that is to say, the moment the "absolutely equal and regular" metric sum becomes varied or differentiated, the condition of rhythm emerges out of meter.

*Tempo* is an Italian word, of which the English equivalent is movement, or rate of speed. These four divisions of the rhythmic element are in so interdependent, as they constitute four successive phases of progressive artistic development. Without time there can be no meter, for time is the (abstract) quantity or object to be measured. Without meter the distinction of rhythm would be impossible, because rhythm involves differentiation, consequently comparison, and comparison demands a standard—in this case, the metric principle; the distinctions of tempo are minuscule and insignificant.

In the use, and particularly in the qualification, of these four or five musical terms, it is necessary to guard most strictly the essential distinction of each, for it is true that any uncertainty of their true origin and meaning will betray itself most clearly, and propagate confusion among pupils.

Time is a quantity, but, being abstract, it is scarcely consistent, in music, to qualify it at all. It is not con-

sistent, though sanctioned by long usage, to speak of "1/2 time" or of "duple" time, or even "rapid" time; for, as will be seen, these attributes qualify other divisions of the rhythmic element. The confounding of time with *tempo* will be touched upon below.

*Meter*, likewise, can not justly be qualified in music; it represents a process, and music concerns itself only with the results, not with the mechanical details of the process; hence, "long" or "short" meter, "quick" meter, "hambie" meter, and so forth, are, strictly speaking, anomalies. The acceptance of the term "metric foot" in prosody is no valid authority for its adoption in music; the terminology of different arts for parallel ideas may vary without fault when influenced by diversity of art-material. On the contrary, measure being a more definite, concrete division of time, admits of qualification by dimension; it is proper to speak of a large or small measure, of simple or primary measure, and compound or divisible measure. The so-called time-signature should be called the measure signature, as it indicates not the time as totality, but the character of the broader divisions of time which contribute to the definition of the fundamental rhythmic arrangement. Hence, we should say "2/4 measure," "3/4 measure," etc.

The terms slow or quick or flowing measure are only conceivable in poetic allusions, where—by license—measure is employed as a synonym of movement.

The qualifications of rhythm, as the most vital of the phases under consideration, are so manifold that they must be treated separately at length in a second section of this article.

*Tempo* can only be qualified by adjectives of movement; thus, we can say quick or slow tempo, perhaps even stated, spirited, graceful tempo, etc., for which even intermediate qualifications, are used. Certain inaccuracies in this respect have been engendered by the supposed coincidence of meaning between the words *time* and *tempo*. It is true that *tempo* is derived from Latin *tempus*, time; but its application implies the attitude of the individual toward the abstract principle of time. In point of fact, time does not move; what is implied is the movement of the *individual* through the realm of time; this progress is regulated by the conception of the individual, who qualifies it, accordingly, as fast or slow tempo, or rate of motion.

[THE ETUDE for July will contain a further discussion of the subject of Rhythm by Dr. Goetschius.]

## A CHARACTERISTIC AMERICAN INSTITUTION.

BY CHARLES W. LANDON.

ABOUT the middle of this century Dr. Lowell Mason began a series of "musical conventions." These lasted from a few days to a few weeks. The revival of the country singing-school was an immediate result, also, more remotely, was the introduction of sight-singing in the public schools. The eminent teachers associated with Dr. Mason were solicited to give private lessons, and out of this grew the now famous "summer music school."

The best musicians have been obliged to study hard for half a life-time to bring themselves up to the best that there is in them. What folly, then, for a young teacher to expect to "team it all" in a course of from two to six weeks at some summer school!

But let us look at the case as it is, and not as it seems. First of all, our inexperienced teacher has already been studying music for some years. The native talent, the ambition, and desire are there, and with this some experience as a teacher, whatever that may be. Here, certainly, is a foundation to build upon. We have all seen workmen digging and laying the wall for the foundations of a house; then came the carpenters, and before we realized what was being done the house was finished and a family living in it. Every experienced teacher knows of cases where some faithful teacher had given a pupil a solid foundational training. For some cause the pupil has changed teachers, and fallen into the

hands of a teacher who gave a few showy pieces; and lo! "What marvelous advancement the pupil made upon getting a new teacher!"

As a people we are always looking for quick results. Our churches vote to change from a quartet to a chorus choir, and the congregation and generally the church officials expect a fine chorus to appear in the choir-loft the next Sunday, singing as effectively as some celebrated choir, not thinking that a chorus choir is a plant of slow growth. But suppose that some good leader has trained the voices so that they blend smoothly, that he has made them skillful readers, and that each singer sings correctly and in good time, with good voice quality; then along comes a celebrated drill-master, and in a few rehearsals teaches them the expression of the pieces that they have already learned. Behold! "Why, that musician has made that choir sing better in two or three rehearsals than our regular leader has in a year's work," say our good church people.

If the regular leader were more expert in sight-reading and mechanical drilling than in expressive performance, then the choir learned much of value when they took a few lessons of the celebrated drill-master. This, in a measure, illustrates the summer-school idea.

But there is another feature that is peculiarly American. We have a few celebrated teachers who have had an extended experience in instructing ambitious young teachers, who have left their classes for a few weeks or months to study. The intelligent questions that these young teachers have asked, the experiences they have related of special cases in pupils, the need of advice regarding what to do, have given the great teachers an insight into the special needs of young and inexperienced teachers who have not been able to prepare themselves as thoroughly as they should—young teachers who know more about playing than teaching. Thus the "summer school" teachers have succeeded in condensing a great mass of knowledge of exactly the help and information that inexperienced teachers most need. Furthermore, the American mind is elastic; it is not bound down to mere grown traditions; it dares to think and speak its own thoughts. It can take in a mass of fundamental principles and then, at its leisure, work them out to practical results.

There are two classes of teachers who need to consider the summer-school question: Those who have a secret fear that their pupils and patrons will think less of them if they go off for a few weeks of study now and then, forgetting or not knowing that they will take interest in the fact that their teacher is progressive, and is giving them the best new ideas in music teaching.

The other class I once belonged to, and that honestly. I did not believe that a few weeks' study would do what it ordinarily took years to accomplish. This doubt has already been answered in the foregoing. But to this may be added: It is not pretended that four weeks of summer study will do what four full years of hard work will accomplish. What is claimed is: The student comes to the summer school full of experiences wherein he needs help. He does not know how to get his pupils to do the finer things of touch and expression that he wishes them to do. He is not quite clear on a thousand and one things; has quantities of half-formed ideas, needs, and wants to know more about the pedagogics of the best forms of teaching; wishes to become skilled in some celebrated method—for instance, the Mason system of technic; he wants to get out of the narrow ways that he knows he has fallen into, because of the limited musical opportunities in his country town; wants to hear the experiences of fellow-teachers, and to get a fund of new and fresh ideas. This and more the best summer schools will give him. Then he will go to his next year's work with new and added confidence. He will find his pupils interested in their present study, even practicing technic with interest. His pupils will come to him with perfect lessons, instead of ingenerous excuses. Parents will note the rapid improvement in their children's music and will talk of it to friends, and classes will grow and pupils will continue to study music longer; though the things the teacher will have more and more of the better class of pupils, for it will be the good players among his pupils that bring him the best patronage.

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AMERICAN STUDENTS ABROAD.

BY ALEXANDER M'ARTHUR.

UNLESS an American student has enough money to last him for at least three years of study abroad, he had best remain at home, for in most of the large cities of the United States the best teaching is quite equal to that of Europe, and students who can ill afford the expense of study abroad should remain at home and save themselves much misery. Study abroad can not be done cheaply, and by the time a young student is fed, clothed, and lodged, his lessons, music and concert tickets paid for, and the expense of travel added, it will be found that such a thing as studying abroad cheaply is a chimera. It simply can not be done. Students are almost always growing boy and girl, and food must be both good and plentiful. The wear-and-tear of music study on brain-tissue and on the muscles is enormous, and, to construct this, a large and well-ventilated sleeping room, which, of course, by day is a practicing room, is necessary. All these things cost money, and the student, once he is abroad, will find that the estimate he made for himself in America as to foreign study is very different to the actual amount of bills presented to him for payment.

Once the student leaves the shores of America he should set his face absolutely against all things American. It is folly of the worst kind to make *comrades* of Americans abroad, yet this is precisely what most American students will do. They look around to find out their *comrades*, and forthwith they form a coterie of their own, avoiding rather than seeking intercourse with their foreign fellow students. Of course, it can not be denied that a student from Philadelphia or California would be much more sympathetic to the average American than one from Berlin, Paris, Vienna, or Milan, but sympathy is not what the student leaves his home and country for. He leaves it to become a good artist, to gain an insight into sentiments and ideas he has not, and the only way to do this is to the best advantage is to mix freely with foreign element about him.

The difficulty as to a foreign language is speedily overcome by young people. From the start the student should see that he speaks the language of the country he is in. He will find this is a hard thing to do in Germany, for I never yet found a German who could use three words of English that did not want to air them; but American students don't go to Europe to teach German students English, and they should speedily swear this.

As to living in boarding-houses run especially for American students, let all beware of them. Sixteen sleeping-rooms, and piano or violin in all of them, make life a very hell on earth. Of course, the finding of lodgings is always a difficult matter, but students will find their professors willing to help them in this. They should invariably choose a house in which no other American is to be found, and one in which they are forced to speak anything but their own language.

The first thing and the hardest the American student abroad has got to learn is the slowness of life generally. European artists are not to be hurried, for the reason that long experience has proved to them that art can not be rushed. There is no short cut to knowledge, and the only foundation the artist can build on is one of time. It will come hard to go-ahead Americans to learn this lesson, but learned it must be. At times it will seem to the student that his professor is unusually slow and tedious. He will be set to study Haydn when he feels himself able to master Schumann or Wagner, but time will show him the wisdom of this slowness and its benefits.

American students who go to Europe with the idea of taking a few months' finishing lessons will find they make a sad mistake. European professors will rub their eyes, look astounded, and smile at an ignoramus it would be futile to fight. They can not turn students away. They can only do the best possible. At the end of a few months the student will find his trip to Europe has done him no good, but, on the contrary, positive harm. He will lose self-confidence and gain nothing.

## MUSICAL ADVERTISEMENTS.

BY WALDEMAR MALMEN.

A student who has leisure and means to enjoy a trip to Europe should give up all ideas of taking lessons. He should go abroad to listen to good music and plenty of it, to inhale an atmosphere eminently favorable to art. He will find men abroad who follow art for art's sake alone, not "for the money there is in it," and who share rather than court publicity. He will find it among a people where a great artist, even a promising student, is more respected than a millionaire. He will be able to listen to the best operas, the greatest symphonies, to have a seat at any concert for a quarter of a dollar, and he will find that art abroad is not a fashion, but a cult, a religion.

Three years abroad is the least that a student can profit by. The first year he will spend in getting used to new ideas and new methods, the second year he will find himself understanding these, and the third year will leave his master of them.

These three years will be the happiest years of his life, if he knows how to appreciate them. They will do more for the esthetic side of his education than six spent under a professor in America; not because the instruction will be better, but because the outside influences are more beneficial. The hurry and bustle of life in America will be changed for a condition of calm entirely favorable to art study. He will find people all around him who are artists in spirit if not in education. A new opera will be an event in the life of the whole city, and the poorest chorus-girl will sing for the salary of art rather than for the salary she earns.

To make the most of his years of foreign study the student should, from the beginning, endeavor to live the life of the land he is in. He should read the daily papers, mingle with the people, attend the theaters, study the literature, and avoid Americans. If he once gets among the so-called American colony, the temptation to be with his own people will be too strong. It will come hard, of course, to avoid them, and his home-sickness will be terrible; but the benefits will be great, and, after all, it is for these the student goes abroad. Besides, it is remarkable how very alike human nature is all over the world, and the first bitterness over, the student will find a thousand things to interest him in his foreign companions and foreign surroundings.

## PROGRESS.

BY CHARLES C. DRAA.

LOOKING at this subject from an educational standpoint and comparing it with other branches of education, one must admit that the past twenty years of music life in America has been strictly a period of evolution. One has but to glance at this or that teacher who persistently clings to old ideas, which have long since given way to more improved methods, to see the depth of this statement.

Harmony, counterpoint, history, and works of the great masters were touched upon but lightly by the average private teacher—and, I dare say, by many academies and colleges which gave "thorough courses" of training to music students. What a contrast is this to the present condition of affairs! Now the publishers are crowded with orders for works on the above subjects; teachers and students are both eager to know more of the history of music and of the master-composer, and to learn of the hidden mysteries of the "art divine."

The question now arises: What are some of the causes of this marked progress? Before answering this we must admit that the distinctive characteristic of the American musician is ambition and a constant striving to acquire something new. Acknowledging this, and then comparing former methods of teaching with those of the present, considering the influence which our musical magazines—especially *THE ETUDE*—have upon their readers, and the effective work done by our concert pianists and lecturers, it is not to be wondered that the standard of American musical training has been raised.

This evolution is not confined to one State or Territory, but to the whole country, and gives strength to the belief that America will one day be the leading educational center in musical matters.

The man—no, the "gentleman"—who would apply for the post must be Goldsmith's pattern of content—for the post must be Goldsmith's pattern of content—

"Happy the man who, void of care and strife,  
In silk or in leather purse retains  
A good old shilling."

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The following paragraph from an American paper is in keeping with the foregoing:

Weber's "Invitation pour la Valse"

IN OCTAVES!!!

He will afterwards exhibit his manual dexterity in a composition of his own, called

"THE STORMING OF BADAJOS,"

in which effect will be introduced such as have never before been attempted, and, most probably, will never again be got employment in a shop or otherwise."

The piano sum proffered by way of salary is so deliberate an insult to anybody competent to fulfill the duties of organist that we can scarcely wonder at the hint that the person who accepts it "might also get employment in a lunatic asylum."

The following advertisement taken from the "Yorkshire Post" informs us that not only is the salary more than four times larger, but, besides board and lodging, his uniform is also provided.

This exhibition will be succeeded by the performance of

SIGNOR ROVESCO,

(His First Appearance)

whose wonderful talents have never been equalled by any Clarinet Player, living or dead. He will perform a solo, in which the peculiar sounds called "Goosling," usually avoided by performers on this instrument, will be systematized and brought to perfection, in a composition called

"LIFE IN THE FARM-YARD."

This piece is especially adapted for the amusement of the younger branches of the audience; and so accurate is the imitation of the animals that few people would imagine the clarinet to be capable of such extempore sounds. The Signor will afterwards produce a novel effect by

Blowing into the Clarinet at the Wrong End. This feat is peculiar to himself, and must be heard to be appreciated.

The next shows the ear-marks of the speculator, and too great care can not be exercised by those who answer such notes:

I ADIES WITH GOOD VOICES CAN HAVE THE FREEDOM OF instruction, church and concert music, until professionally engaged. Address

Here is an old friend. His English, we regret to say, is more mixed than it used to be.

MR. LUCIUS GRAHAM WALKER, the Miraculous Violinist (justly surnamed the "One-man-prodigy") will afterward go through the whole of his much-admired performances upon a single string.

In order that there may be no deception in this, the violin will be brought before the audience, and three strings broken in their presence. After this fact, he will exhibit some of his new effects for this purpose, and the lesson will come around and his lesson be unlearned.

During vacation he thinks, "Oh, well, I have lots of time; I will practice later in the day," and the chances are that the day slips by and the piano remains untouched.

Music demands, more than anything else, a regular practice-hour, and that hour to be used to its best advantage, every minute of it, if a thoroughly successful result is to be obtained.

To parents we would say: Let the study of music be considered just as important as that of arithmetic, grammar, or spelling, and assign a special time for the learning of the lesson each day, and see to it that the pupil uses that time in the proper way he should. The profession will appreciate your effort, and your children will show gratifying and substantial progress if they have the least grain of musical talent in them.

AN art that the music student must cultivate is that of careful listening at concerts and recitals. For the ability to give an appropriate hearing to a piece of music deserves to be ranked almost as an art.

The most vital feature of hearing music to the best advantage is to put one's self into the mood of the composer. If possible, and it frequently is, it is best to know in advance the style of the piece and to prearrange one's mental attitude that there may be harmony between mind and music.

A mind set to an *allegro* is not going to appreciate an *adagio*, or vice versa. To appreciate a nocturne one must have what might be called a *devisualized*, lunglike state of mind that would be entirely inappropriate to a *polonaise* or to "frixa" movement in a rhapsody,—as much out of place as a martial mood would be in listening to the nocturne.—W. P. Gates.

SUMMER PUPILS AND SUMMER STUDY.

BY FRANK L. EVER.

THE season of the year comes when the summer pupil flourishes. Says the mother, "When school is out, I want my daughter to take lessons of you." The daughter comes, takes lessons for the ten or twelve weeks of vacation, and then quits to resume her school-studies, and to forget all she has learned about music. Never was a greater mistake made. Music is exactly like any other branch of education; it must be studied daily, weekly, monthly, throughout the year, if one intends to get any practical knowledge of it.

Owing to this misunderstanding upon the part of parents and pupils, the public school is a serious interference with a pupil's musical progress. So much is required of school-pupils in these days that music lessons are either hasty and poorly prepared or else dropped altogether during the school-term. In fact, in some communities the situation has become so serious that something must be done if the profession is to flourish and the children to receive any musical education of value.

Parents would do well to consider the advisability of allowing their children to drop some of the less essential school studies in order that more time may be devoted to music, for, while Caesar, or German, or physics, or civil government may be of value to a person, music will afford more pleasure in the home, and do more toward educating, elevating, and refining the taste and moral character of the child than any other study he can pursue.

So often pupils say to me, "When school is out I will do better work." Experience has taught me that this is a mistaken idea. I find that in most cases notwithstanding the pressure of work, better results are attained in music and surer progress made during the school-term than in vacation by the majority of pupils who take the year round. The reason is obvious. During the year the hours of study are so nicely adjusted that, should the pupil learn his music-lesson at all, he must use the small portion of time in the morning, at noon, or in the evening he has set aside for this purpose, and use it to the best advantage, or the lesson-day will come around and his lesson be unlearned. During vacation he thinks, "Oh, well, I have lots of time; I will practice later in the day," and the chances are that the day slips by and the piano remains untouched.

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ROYAL MUSICAL ACADEMY.  
UNPRECEDENTED ATTRACTION TO THE LOVERS OF MUSICAL GYMNASTICS.

This Evening, Monday, February 18, —, the entertainment will commence with the extraordinary performance of the renowned

HERR BRAECKFINGER,  
the celebrated Philanthropic Gymnast, who has already created such a sensation in all the civilized countries of the globe, and who holds testimonies of his miraculous powers from

SEVERAL OF THE CROWDED HEADS OF EUROPE!!!

Herr Braeckfinger has already succeeded in bringing his hand to such a state of perfection that he finds it utterly impossible to play single notes at

## THE ETUDE

COMMENTS BY EMIL LIEBLING.  
MUSICAL SALMAGUNDI.

WITH the approaching end of the season every one, as it were, shows a trial balance of work done, results achieved; a winter passes around too quickly for the ambitious student, it lingers too long for the trifler. While easy enough to work with the former, it is a constant problem how to interest the latter. And yet the teacher has to deal principally with rather coy and elusive material; one expects natural limitations, due to youth, inexperience, and thoughtlessness, but it seems almost hopeless to battle against the combination of indifference and indolence which is so often encountered; especially in cases where parental cooperation is nil, nothing need be looked for in the way of progress. Many teachers do not assume enough authority; others are foolish enough to arrogate claims which are too absurd to deserve recognition. Pupils have rights and teachers incur obligations, but so have teachers certain rights, which should be enforced; pupils should not be permitted to laze lessons, nor to trifle with their task; contrary to the Good Book, in which the sins of the forefathers are visited on later generations, the pécidouilles of the pupil are invariably blamed on the teacher. I have already in former papers emphasized the urgent necessity for the accomplishment of something definite, be it ever so little, and at this time of the year it is not a bad plan to sum up the season's work and start in on a general review of the leading features which the year's study included; mark out a systematically arranged course of work for each pupil, in the fond hope that it will be accomplished during the vacation.

Vacation! How much the word means! how long anticipated! how many pleasant plans it embodies, and also how quickly it is a thing of the past! I advise my friends to take long vacations, but am rather addicted to pursuing a vigorous home policy myself; it saves the trouble of having to recuperate from the effects of the frolic. From the lengthy outings which many of my musical confrères find necessary, I judge that their occupation must be very wearisome on their nerves; or does, perchance, an unselfish regard for the pupil dictate these prolonged absences?

It is not a bad plan to remain somewhat in touch with your class during the summer months. As to yourself, do during the hot weather what the farmer does in winter. Mend your fences, sharpen your tools, clean up all the odds and ends, and be ready to start in fresh and anew when the fall comes. It is constantly, "La saison est morte, vive la saison!" Waste no regrets over the past; study its failures and their causes, and deduce a salutary lesson therefrom; and if you commit mistakes, do not repeat former follies, but invent new ones. And, above all, do not have a long delinquency list of debtors for unpaid tuition—that is, if you can help it.

There is too much shooting over people's heads. The public is gorged with food which is entirely beyond it and causes mental dyspepsia; pupils are given tasks out of proportion to their ability (if want of it), and there is a general disposition to gratify individual hobbies at the expense of the unwilling audiences. You must speak a language which can be understood, before you can hope to make an impression. The people know what they do want, and when it is offered, the money is spent liberally.

When Tausig died, in 1871, his friend Weitzmann, the distinguished master of theory and friend of our Mr. Bowmen, wrote a pamphlet entitled "The Last Virtuous." It seemed to him that with Tausig the art of playing had reached its zenith and collapsed with his untimely demise. A mistaken proportion, for a tremendous aftermath of great pianists has sprung up since then. Art is cumulative, it never stops; each great epoch simply paves the way for further development. Tausig is more famous now than he was during his life-time, when only a limited number of cognoscenti appreciated his rare qualities; happy mortal, who died at just the right time!

It is an open question whether it is wise for an artist who has been in long retirement (irrespective of cause) to emerge therefrom. The question is pertinent, Why this new departure? Will the artist be able to impress the new audiences as he did the old? During the limited period which is allotted to the successful public performer, it is desirable to remain in the public eye; otherwise it will be a difficult matter to catch the public ear.

Many musicians are failures because they have never ascertained just which branch of the art they are really fitted for! Some fair pianists might have excelled as conductors; many ambitious teachers would have done better on the concert stage; others delude themselves with the belief that Providence intended them to enrich musical literature, whereas they might have appeared to better advantage as lecturers. Versatility is a slippery accomplishment, and apt to lead to diffuseness. Weigh your chances carefully, and give one specialty a thorough trial; but if you find that your best efforts do not warrant success, change off for something else. If you can be leader in your community; it is a great thing to set the pace for others to follow. Think something of yourself, and be consistent in your mental price and estimate of men and affairs. Be generous, genial, and communicative; do not hold back your knowledge, nor guard it jealously, but, again, do not squander it. If some one plays a shabby trick, do not retaliate in kind, but let him know that you are "onto him." Do not answer your critics; they can tire you out. That is just where Rosenthal makes a serious mistake. He is eternally exposing the weaknesses and inconsistencies of his reviewers, and has had a tilt with the press whenever he has appeared; it hurts him and angers them. Of course, there is a pitiable mendacity which we are all occasionally exposed to, and which causes one to get a little hot under the collar, but even then it is best to stifle your righteous indignation and count twenty before you speak out. There are also contingencies which make it imperative, as an act of retributive justice, to take the bull by the horns and act with firmness and decision. In the rare cases where the cudgel punishment of personal chastisement has been attempted, it has usually resulted in the niter ruit and discomfiture of the attacking party, who is not always a good judge to teach you to understand Liszt.

Here, you see that music begins to assume proportions of more importance than was ever dreamed of by the author of "The Mother Goose Two Step," while making the feathers fly off the hammer-felts with his world-famous "Hiddy diddle, diddle, the cat and the fiddle," etc. In studying that beautiful and fanciful composition of Godard, "Pan's Flute," what an interesting acquaintance with the beautiful truth typifying mythology of Grecian culture is made by the student! To know the notes and not their meaning is here, again, most ridiculous.

To not start too many compositions simultaneously. While in Vienna, I fell in with a very enthusiastic young man, who thought nothing of sketching the first movement of a trio while taking his afternoon coffee. A few days afterward he called on me with some manuscript, and I, of course, expected to see the trio worked out. Nothing was farther from his thoughts; he had abandoned the former scheme, and was working on an overture to Julius Caesar. He had invented a dagger motive which made your blood run cold with its vivid realism, but was shy of a Brutus theme; this ended the chances of a successful issue, for the composer, like Caesar, got badly stuck; and he was worried from one failure to another, casting his lines for big fish, and not even catching suckers. He is now leading a German band in Constantinople.

There is a good deal of needless worry as to whether we are to have a distinct vein of American music, and I am not so sure that the consummation of this wish is to be desired. Chopin became greater in the same ratio as his music lost its purely Polish characteristics and developed a more cosmopolitan vein. I am familiar with most American compositions of note, and only in very isolated instances have heard musical progressions which seemed new and yet legitimate, and with some partaking of national characteristics. Mr. Horatio Parker's "St. Christopher" presents several interesting illustrations and examples of this sort of originality, and in MacDowell's "Woodland Sketches" I find decided cadences which would never have emanated from a European pen.

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## HOW MANY MILLION YEARS WOULD IT TAKE?

BY E. F. BRAU.

How long would it take to become a Latin scholar if you had to depend entirely upon the instruction of some one who could only teach you to repeat a few picked-up Latin words and phrases, but could not explain their meaning to you by definition? "Why, never, of course," you say. "How ridiculous!" Yet that, precisely, is what you are doing to music if you are simply teaching the fingers to repeat, with more or less (generally less) mechanical accuracy, the printed notes, and under the instructions of some one who possesses not the remotest idea of the inner emotional meaning of a single passage.

Yes, you may learn to play a little in that way, "just to amuse," as you say. But what will it be? You will have to fit up to two-steps, drum-bass dances, and such almost meaningless stuff requiring no especial intelligence to interpret.

When you get a bit ambitious and attempt something like the "Rhapsodie Hongroise" of Liszt, you will not know the meaning of what you are playing, and from lack of interest it will seem almost impossible to conquer the technical difficulties, and your performance will be remarkable only for the great showers of notes that "get lost in the shuffle," as some one remarked about a particular case of rhapsody last week. Or if you should succeed better than this, being Greek to you as to the meaning, how can you expect to do it artistically or with expression? The teacher who knows Liszt in the Hungarian dances knows much of the national history and heart character of the wild, passionate, spirited Bohemian and gipsy population of Austria-Hungary, and will teach his pupil the true meaning of these justly famous tone-pictures or poems which exemplify the characteristics of a romantic and interesting people. Unless he teaches you these things, he is not teaching you to understand Liszt.

Here, you see that music begins to assume proportions of more importance than was ever dreamed of by the author of "The Mother Goose Two Step," while making the feathers fly off the hammer-felts with his world-famous "Hiddy diddle, diddle, the cat and the fiddle," etc. In studying that beautiful and fanciful composition of Godard, "Pan's Flute," what an interesting acquaintance with the beautiful truth typifying mythology of Grecian culture is made by the student! To know the notes and not their meaning is here, again, most ridiculous.

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realism, but was shy of a Brutus theme; this ended the chances of a successful issue, for the composer, like Caesar, got badly stuck; and he was worried from one failure to another, casting his lines for big fish, and not even catching suckers. He is now leading a German band in Constantinople.

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## AN IDEAL SUMMER SCHOOL.

BY PERLEY DUNN ALDRICH.

The time is fast approaching when every music teacher in the land is considering how he will manage to put in the summer to the best advantage. Some are considering where they shall go for an entire rest, while others—more able-bodied, perhaps—are considering the matter of a course with some specialist who has devoted his life to studying the habits and customs of the dominant seventh, has finally tracked him to his lair, and is now prepared to lecture about him to the uninformed multitude. He may be a specialist who has analyzed all forms of technique, and will tell you what movements every muscle in the upper and forearm makes when used in playing. Or, if he be a vocal teacher, he is considering the question of a few expensive lessons from Dr. Newsham, who has at last found that the arytenoid cartilages do actually pull the vocal bands slightly to the southeast in the middle register and considerably to the northwest in the head register. He has proved this by swallowing a laryngoscope and emitting a hoarse wail that can be heard from afar.

To get at this inner life of music one needs to lie around and ripen occasionally; and surely the sunlight of this musical atmosphere would hasten the ripening. And to him who agrees with me I shall not need to point out the moral of my little tale, and to him who does not, it were useless.

## THE ETUDE

cast into outer darkness. Surely, the musical atmosphere of the room would yield forth musical odors sweeter than spring blossoms, and be a rich inspiration for the year to come. There is a subtle something in this musical fellowship that far overreaches your tabulated finger twists, lasts longer, thrives deeper, and lifts higher.

But you say, "This is not practical." I reply, "That's just the point. I do not want to be practical; I have been that for a whole year. I have paid my debts when I could, and dumped my pupils for money when I couldn't. I have said polite things for a whole year, and I am sick of it. I want a rest from this, and I want the fellowship of those who, like myself, love music for the sake of its truth and beauty, and not because it permits us to peddle out a new method, and thus butter our bread."

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## PUPILS WHO ANNOY.

BY GEORGE K. HATFIELD.

THERE are so many pleasant things in connection with the teaching of music that one is inclined to overlook and to avoid speaking of the annoying part of the work. The bitter is, at least, made less bitter by mingling with the sweet.

However, there are pupils who would worry a saint, and, whether we have little patience or an abundance of it, we must acknowledge that at times our patience is put to the extreme test, and when we bear the annoyance no longer there is generally trouble ahead.

I shall mention only a few of the annoyances, in the hope that some of my suggestions may help other teachers. The pupil who will not count aloud is the first to deserve mention. This characteristic is very annoying, and doubly so from the fact that a pupil who will not count never keeps good time and is always saying, "Somehow I never can keep good time." Some say they always count aloud at home, but a rule, those who forget to count during lesson-hour do but precious little at home.

But there is something which every artist has which is apart and beyond his method of singing or playing, which, for want of a better name, we might call musical quality. Now, I am aware that there is nothing in the world more elusive than a phrase like this, for it does not mean much except to the elect—and there are so few of us!

I am not scoffing at methods, if you please; but I am sure that we Americans are entirely "method mad," and many of us are far more interested in how a man does a thing than whether he is really doing something worth while. We are so absorbed in watching the movement of the little finger that we do not hear what it has to say. Of course this is a necessary step of the game, but it is not likely to rust from lack of being played at present.

All this preamble, as the reader may suspect, has in mind the summer schools which flourish so luxuriously all over the country, and which will soon blossom freely. I think highly of them, on general principles, and if I knew of just the kind I want I should certainly try to hire a seat among the scholars' benches, providing I could raise the price.

But I do not feel a bit in the "method" mood this summer. I should like to go somewhere where I would hear a dozen artists of the first order do a whole lot of playing and singing when they were not half-dead from giving lessons to everyone who has the wherewithal to purchase them. Let them call the host from the literature of music, and let us drink in the humor, pathos, severity, hope, despair, and yearning of those prophets who have caught glimpses of Nirvana and have tried to tell us about it in the mysterious language of music.

And as for the interpreters, I do not wish them to wear out their souls explaining the why and wherefore of the wholeness. Let them rest through the hot hours of the day, and in the evening let us gather about a grand piano, with only the faint light of a taper or two; so, you see, you should not waste precious moments upon them.

to say I kept her counting and counting and counting, louder and louder, and had the next pupil stayed away she might have been counting yet; but I had the satisfaction of having my own way for once, and never had any more trouble with that pupil.

## RINGS AND BRACELETS

give annoyance. There is no reason why young ladies should n't wear rings on their fingers if they wish, but how the custom is abused! One pupil invariably comes with four, or even six, rings on one finger and perhaps two on another, and, to make it more aggravating, one ring has a gold dollar attached by a chain, and when the hand moves upward the bangle strikes the rings, and coming downward strikes the keys. Then the wrist must be hampered also with a chain and lock. When I am tired listening to the clatter of these things, and to save the piano-polish from being marred, I ask that they be removed. One often hesitates to make such a request, but why should pupils indulge in this display on such inopportune occasions?

## LEAVING BOOKS BEHIND

is another trick.

Little Miss Utensils arrives. "Hope you have a good lesson?" "Well, I've practiced a awful lot." If the catechism of music (like much of the lesson) has never been studied, it is so convenient to leave it at home. I ask for the book, and she says, "Well, I do declare, if mother didn't forget it." I save the scolding because I know the same thing will be repeated. Next time she is much excited, and is more she had that book on leaving the car. "Did you know the lesson?" "Oh, yes!" "Very well, I have a catechism." The questions are asked, but the answers will come later. The room gets suddenly warm, at least, by the appearance of the pupil. A few sharp words follow, then some kind words of admonition; a few little tears are wiped away, and perhaps a fancy card is given to seal the friendship, and the little girl goes off a wiser and better pupil.

## THE ORIGIN OF GOTTSCHALK'S "LAST HOPE."

[We have referred the statements made by Mr. Hawes to Mrs. Clara Peterson, of Philadelphia, a sister of Gottschalk; and in reply received word that she has reason to believe that Mr. Hawes is correct in his claim that the "Last Hope" was written before the composer made the trip to Cuba.—Ed.]

"It will, no doubt, be interesting to many musicians to know that what they have constantly heard played as Gottschalk's "Last Hope" is not the original version of the piece as first composed by Gottschalk. The American version was first known to us musicians, contained on the inside of the title page of a little sketch relating how Gottschalk, while at Santiago, composed the "Last Hope" out of regard for the wishes of an invalid mother who mourned the absence of her only son.

"The story is a very pretty one, but it remains a fact that the piece did not go into print until about 1850-'57, whereas in 1854, the theme itself being the same as that appearing in the edition so long known to the public, but the composition and harmonic work being different, it was performed more to Gottschalk's own taste than is exhibited in the present edition. The old edition is now entirely out of print and forgotten, only a very few copies having been sold. About the year 1855 or 1856, shortly after the old version came out, the "Last Hope" was composed by Gottschalk, and this version was published under its present form, which has remained down to this day, while the plates of the 1854 edition were destroyed. Probably there are not to day a dozen copies of the original version in existence.

"One copy of the original version was recently recovered, and the lady owning it, who knew the artist personally, assured me that Gottschalk himself always played for her this version, as he gave it the preference over the revised form."—William L. Hawes, in *New Orleans Times-Democrat*.

—Slow pupils, too, need much encouragement. They are often sensitive to their own shortcomings, and when they do learn, are likely to remember far better than little Miss Api Pupil who learns readily, but is also a "good forgetter."

## THE ETUDE

## Woman's Work in Music.

EDITED BY FANNY MORRIS SMITH.

With the new movement of setting piano instruments stores open in the enjoyment of women instead of men to display the instruments and make the sales? Why can they not do so? They can play as well, will likely be obliged to work for less, and it simply means another field in which women will be willing to compete. They need no special training, and they can start on even, or nearly even, chances with the average piano salesman. Here is a new idea for bright, energetic young women who can play well."

In assuming the editorial chair of the department of "Woman's Work in Music," the question presents itself, "Is there any subject so all important to our readers that it claims precedence over every other?"

Such a subject exists, but it is not a question of methods of teaching, or of business aptitudes for women. The vital question of to-day underlies not only music teaching, but stenography; not only stenography, but salesmanship; not only salesmanship, but nursing, medicine, law, government. For into the world of business women are pressing—let us say, exact—are being pressed; but blindly, not knowing their own value, and at a loss which is even greater to society than to themselves.

It has been supposed that the question of sex in work falls under the same laws that govern supremacy of race in the struggle for occupation. For example, as one would discuss the relative fitness in the laundry business of men, women, and Chinese; or, in cookery, of women, Frenchmen, and negroes.

Contemplation of these phrases makes it evident that such aptitudes arise from peculiarities of education and temperament. There is no sex in arithmetic or in cookery; but temperament does work them mightily, and there is temperament in sex. Since work is always done under the influence of temperament, sex tells in result and in the way the result is arrived at.

Is there any method of work in harmony with the female temperament which will help woman toward equality of usefulness and of remuneration with men doing the same work? We believe there is such a method. It is known as "cooperation."

We must oppose cooperation to competition. This, the goal whither civilization has long been tending, affords the solution of the question. "Cooperation" sounds so business-like that it may be a man's discovery. But every woman has known about it from the time she set up housekeeping. Cooperation is the extension of the law of family life to the larger family of neighborhood, State, nation. Let us go a step farther; it is the on-going of home into the region of these before solitary.

Business itself, in so far as it has been effective, has always been cooperative; and what is business but the ramifications of housekeeping interests? In the beginning there were but two professions—war and housekeeping. Women preoccupied a home, and dwelt there. Man hunted and fought, and retired to this cave to enjoy the benefits of primitive housekeeping. One sex was indications, and created one by the beginnings of all the arts. The other stole the produce of the industry of other men's wives, supplied fresh meat, and when it had advanced enough to build a fire, lay and warmed itself before it, and through the fumes of dinner mused on theology, and made a few bows and arrows whereby to capture more game and do more thieving. As game got scarcer and roots more desirable, our warrior, doubtless from pure gallantry, put his hand to the more interesting of the tasks of his woman-kind. She span and wove; he learned her trade. She planted corn; he preferred to tend sheep. She dyed his pen-clothes and her own basket-work. He adored his own face with her paints and invented dancing. She cleaned and tanned the skins he brought her; by and by he became a tanner. Thus, civilization is the process by which men leave their own instinctive occupations—war, and enter woman's—housekeeping. Men do not take to cooperation easily. They are kept together by

outside pressure, not attraction. At the bottom of every man's heart is the conviction that he and his are the only rightful owners of the universe.

As man set his face toward civilization he carried with him the original dominating instinct of male temperament. He wanted to fight. Therefore, as life grew more complicated, he infused his own principle of action into the world's work—the principle of warfare—that is, competition. On close inspection of business-life the wonder grows daily greater that so large a portion of its energy is exhausted in friction, so small a portion applied to the actual administration of the *res aquila domi* which is its occasion. Men will squabble by the hour just to try their strength, and call it business. And every throb of the energy thus wantonly absorbed is a dead loss of that much power to produce happiness and the pleasures of happiness. The critics fact about the matter is that the world can not afford to have its fighting-blood die out. So, here is measure; that provokes gentle progression; measure that gages in advance the expenditure of means and materials. It was not by accident that Clara Barton had stores and relief in Cuba when the whole army of the United States failed to get them there. Insight that divines the limits of deslisper and unrest and disorder, and removes the cause, is woman's gift. And sympathy that goes out of itself to heal body and mind. It needs but short experience of the struggle of professional and business life to demonstrate that the one thing most lacking is sympathetic insight, and that it is lacking because women are lacking. With intuition comes helpfulness—woman's instinct, too. Moreover, where there is womanhood there is reserve, and reserve is the fundamental necessity to chastity; and where there is womanhood there is neatness and sanitation, and therefore bodily and mental health. With womanhood enters beauty and delicacy and grace. To part with these would be the destruction of civilization.

Furthermore, in womanhood dwells the faculty of interconnection with the higher powers. In her bosom we may hope to bear souls into which God breathes the breath of life. She is the first priestess of humanity. Therefore, in womanhood dwells the property of counsel. She tries the spirits of men. They are an open book before her; a precious power, that, in the conduct of affairs. Lastly, womanhood is the foundation of comfort and hope. "As one whom his mother comforteth, so will I comfort you," wrote the prophet. And nowhere is comfort more needed than in the world of work. There is where men break and go under, and orphans cry, and the poor fall. There is where womanhood is wanted in the utmost stress of need. Not idle women, but women doing their work—often the same work that men do, but doing it in accordance with the terms of their own nature; women gentle, patient, helpful, meek, modest, wise, and of indomitable perseverance, leavening the lump of human selfishness with the traditions and ways of home. Patience, comfort, industry, loyalty, tenderness, protection—these motherhood teaches; these are the foundation of cooperation, and in cooperation, as we said at first, lies the salvation of the wage-earning and professional woman.

We have received the program-book of the Chaminade Club, of Jacksonville, Ill., Mrs. Virginia B. Vasey, Secretary. The club has a membership of thirty. The programs include essays on "Music in England," four different evenings being devoted to that country; "Music in America," five programs; and in France, five programs. All the papers were illustrated by well-selected vocal and instrumental compositions. The various programs were arranged in chronological order.

It is suggested that clubs will benefit greatly by sending to other organizations for program books, since no one has a monopoly of good ideas. Next season's work should show an improvement on last year.

all parity; all hope. Higher than that humanity can never go; for society, religion itself, center about the home,—not a home universal, which is socialism, but homes individual, which is Christianity. Each man's house his castle; each woman's home her temple. The whole normal business of civilization is the ministering to the protection, the wants, and the charms of these homes.

That is why women whose occupation falls outside the normal functions of married life are needed in the world's work. It is the homely (not unattractive) woman, the woman whose praise still counts; the normal type of womanhood that is needed to bring the business world to its highest power. From every occupation which she has abandoned to man her presence has been a distinct loss; and which is that that was not once over? In returning to trade, profession, or art, she has reacquainted herself with her dominion. Let but the manner of her return be in the spirit in which she first essayed the task—not the spirit of warfare, but the gracious instinct of house-keeping.

The woman may so bear herself that men still desire her; let her think on those virtues that have been peculiarly her own. And first on temperance, balance. Womanhood in softness, self-possession; manhood is impetuosity and aggression. Who can say that equilibrium is not needed in the world to day? So, too, is measure; that provokes gentle progression; measure that gages in advance the expenditure of means and materials. It was not by accident that Clara Barton had stores and relief in Cuba when the whole army of the United States failed to get them there. Insight that divines the limits of deslisper and unrest and disorder, and removes the cause, is woman's gift. And sympathy that goes out of itself to heal body and mind. It needs but short experience of the struggle of professional and business life to demonstrate that the one thing most lacking is sympathetic insight, and that it is lacking because women are lacking. With intuition comes helpfulness—woman's instinct, too. Moreover, where there is womanhood there is reserve, and reserve is the fundamental necessity to chastity; and where there is womanhood there is neatness and sanitation, and therefore bodily and mental health. With womanhood enters beauty and delicacy and grace. To part with these would be the destruction of civilization.

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## THE WOMEN'S PHILHARMONIC SOCIETY OF NEW YORK.

The formation of the Women's Philharmonic Society of New York promises to be a step of great value to the musical life of the metropolis by bringing artists and amateurs into close and friendly companionship. Under the broad-minded leadership of the ladies who have thus far successfully piloted the policy of the new association, many valuable results have already been accomplished. The season of 1890-1900 will be the real opening of the various programs of musical activity outlined below. The above society was organized January 9, 1890, and has recently opened rooms in Carnegie Hall.

The vocalists of the society—as also its pianists and organists, its violinists and cellists—have already organized special departments for their own works; others are establishing general departments for composition, musical literature, etc., etc., open to every member of the society; while the Thursday afternoon reunions, presenting five and six o'clock a musical program and a brief musical paper, are proving a delightful addition.

A number of the women's clubs have expressed a desire to make arrangements for recitals with Miss Leonora Jackson, the young American violinist who won laurels abroad for her brilliant technique and artistic playing. Announcement has been made by her agent that Miss Jackson will not be able to return to the United States until next October; so that clubs will be obliged to wait until next season before they can have the pleasure of hearing Miss Jackson play.

WOMEN are certainly going out into the fields hitherto occupied only by men. We hear of organizations of young women for the purpose of presenting chamber music, and some larger clubs, approaching the orchestra, are reported. But, according to a California correspondent, a brass band, composed exclusively of young ladies, has been organized in one of the towns of that State.

MISS AUGUSTA COTTLOW, of Chicago, now in Europe, has played, with great success, in a number of the German cities.

We have received a very handsome booklet issued by the St. Cecilia Symphony, of Cresco, Iowa, containing the programs of this season's work. Mrs. Lorraine Head is the president and Miss Josephine Strother, secretary.

THE following letter, received by the editor, is so admirable a statement of the best end of musical study that it is reproduced verbatim *in extenso*. So many different answers could be made to the questions asked therein, and such intelligent reply would be so valuable to other clubs, that those societies which have successfully solved the problems involved in the study of Orげg their investigation.

The Etude will be happy to furnish, through the solicited in this letter; when the material is of general interest, it will appear in these columns.

It is believed that the work in musical study done by many of the women's clubs presents features sufficiently varied and original in character to be worth the attention. Such characteristic features will receive the attention of this department from time to time.

Can any one and if so will you advise me where I can purchase descriptive illustrations of Edvard Grieg's works?

"For instance, take any of his works for the piano, Opus 4; it means something which the average intelligence does not grasp. Now, then, what did Grieg mean when he wrote that? and has he told or written it?"

"This is what I want and mean by descriptive illustrations."

"If you know of any such work published, or can give me some illustrations of any of his works yourself, or gratify me to where I shall find them, I shall be very grateful."

"This is not for myself personally, but we have a small musical society here in Rome, and we are trying hard to study Grieg's works, and trying to have all understand. We have two or three very good pianists and some fair

## THE ETUDE

singers. However, we feel the need of some descriptions of his work by people who know and understand; and it will greatly aid us all to study in this way."

The editor is frequently requested to furnish lists of books for the use of musical clubs for purposes of study. Sometimes the question takes the form of a request for the six most helpful books on musical subjects. For convenience, we put the number a little larger, and state it thus: What twelve books, exclusive of dictionaries and encyclopedias, would form the best working library for a village club obliged to depend on its own resources? The Etude offers as a prize for the best list that thirteenth volume which would add most to the library thus judiciously begun. The judges of this contest will be announced hereafter.

During the last season the Boston Symphony Orchestra and Theodore Thomas' Orchestra each employed one of the famous Schilke family of harpists; Chesire was frequently Seidl's harpist. Panzer began the season with a woman harpist, Carusi by name, but she did not continue to play with him. Mrs. Wunderlich played with Herbert's Pittsburgh Orchestra.

It will be remembered that in the famous May Festival, which Theodore Thomas gave in the Seventh Regiment Armory in 1889, eight harps were required to balance the fifty violins, and other instruments in proportion, that made up that splendid orchestra.

## TO THE ETUDE:

In my considerable experience of the newspapers and magazines, where the duties of the staff have brought them in touch with my own profession, I have been so kindly treated that I should like to write out of character were I to question a paragraph concerning myself so kindly meant as that which The Etude has given publicity in its pages. The paragraph in your exchange, which refers to my recommending the harp as a means of livelihood for women, expresses incompletely what I said; but surely any artist world understand that I should accept nothing less than the idea of conscientious training in this or any art. I have studied the harp under the best masters, since my early childhood, and I think my conservatism may be trusted, for I know only too well that superficiality is the bane in the career of hundreds who are, and more who would be, in the world's gaze for recognition in music.

But when I am quoted as saying, "A girl with talent and application can earn her living after two years' training on the harp, as an accompanist, and especially in a church choir," I am so convinced that it is a practical idea for any parent to consider for his daughter that I will add that I should be inclined to refuse a pupil whom I feared could not accomplish in two years the mastery of the harp required to accompany with sympathy and intelligence.

But even among musicians many false ideas prevail in regard to the harp, one being that it is more difficult than the piano. It is true that to become a finished harpist many years of study and constant practice are required; but the harp is so interesting, not only from its pictur-esque as a material object, but from its wealth of association with the highest flights of poetry, that a girl who has been fundamentally well trained can begin wage-earning before she has spent the same time on the harp that is required for a player of the piano.

So I repeat that the harp is better for a girl than a dot. She will never be without means of self-support, for there are places waiting for even fairly good harpists, and the day approaches when no church choir will be without the harp—the instrument beloved in Bible days by King David, the "man after God's heart." A little inquiry will prove that there is throughout the country a greater demand for harpists for orchestra and concert engagements than there are harpists to fill them, and I confidently assert that an instrument and instruction is the best investment that parents can make at this stage of music as a career for women.

CLARA MURRAY.

# Local Department

CONDUCTED BY  
H. W. GREENE

## CULTURE.

How much that is written for the young on culture leaves the reader in the same relation to it as before he read it, possessed, to be sure, of a vague sense of its value and his duty to acquire it, but with no exact idea as to how he shall go about it. "Culture Made Easy" has never been printed. A trip to Concord, spending unproclaimed hours in a library, surrounded by books, dilly-dallying with the nicelets of life, are even inadequate for the veneer of culture. What the young in our profession need is something exact upon which they can depend either as a guide or stimulus to the much-to-be-desired condition. One will tell you, "Read the lives and study the works of the old masters"; another, "Keep abreast of modern thought and activity in the literary and scientific world"; another, "Cultivate the emotional nature or the artistic temperament, or both." You will be advised to follow models in religion, art, science, and society; and while any or all of these have a bearing on the subject, the probability of their being satisfactory progress is marred by the multiplicity of opinions as to what is most desirable, and the lack of system in their classification and presentation.

Culture stands as a synonym for the best there is in life. The material evidences of it, while always unobtrusive, are eloquent in their tribute to its existence. The homes you may enter can not be disguised as to its influence therein. The books, the habits, the apparel, the demeanor—all combine to reveal the potency or the lack of culture in a family or society. But, above all, the mind, and its mirror, the face, reveal with unerring certainty one's attitude to culture. In its presence, boldness, coarseness, or rude display is discredited, and the strength of culture remains ever unchallenged. Culture can not be counterfeited; its ring is so genuine that an attempt at imitation only serves to emphasize its value. This is not less true in the general routine of living than in special fields. In art the touch which perpetuates is vouch-safed only to the cultured few. The picture which outlives its painter has had blended with it the atmosphere of thought. It was done by a hand steamed by discipline, guided by hope and ambition, and inspired by lofty ideals. Such, then, may justly be said to constitute the cardinal points of culture in its relation to—discipline, ambition, and ideal.

Musie, which in our midst, among our own people, has lifted up its head and taken a proud and worthy position as one of the handmaiden of culture, is too frequently approached in a manner and spirit sadly wanting in an understanding of its dignity. Especially among singers is this true. It is so easily our nature to sing, that we embrace its privileges and yield to its fascinations without considering our obligations to it. It is this tendency to commonness, this easy familiarity with an art which probes nature most deeply, which breeds so much with a rude hand, that we deplore; and we urge you to give some consideration to the matter. It is thoughtlessness, not purpose, that keeps the singer, and therefore his audience, too much upon the level of daily and hourly living. To sing well one must needs be healthy, hearty, happy. One may be all that, and sincere besides, yet not reveal the whole truth of culture.

We next spoke of ambition—a quality in the singer without which all other virtues and gifts were in vain. Ambition is worthy only when its object is to elevate. It thus identifies naturally with the arts, prominent, if not first, among which, it must be acknowledged, is music. If one pursues the study only for the love of it, he can not escape the consciousness that to some extent his acquisition will be shared in and enjoyed by others. It is not possible that the study can avail much that is worthy if it has not at least the impulsion of some approval beyond the pleasure of acquiring it. This is

sufficient as a basis for ambition. It is this pride of attainment and a shrinking from treating a noble subject ignobly before those who share a knowledge of its power that often stimulate the votaries of music to extraordinary effort. It is not the highest motive, but it can not be ignored. The response of the public to intelligent effort is not less worthy as a motive for ambition, the emotions of the profession come in for a share,—but the most commendable, if not the first considered, spring of a worthy ambition is that quality of appreciation which selects the best music and passes by the commonplace. In short, we are led to consider ideal as the crowning masterpiece of culture. One's ideals are not the result of accident, but of purpose; they ever keep at a distance, and invite progress; they multiply their promises as they disburse their favor, and when they are stirred by ambition and balanced by discipline, the circle of influences which promote culture and invite growth is completed.

Music is so closely allied to dramatic and romantic literature; so fraught with the burden of kindred art; so clearly an outlet for the passions and emotions of mankind, that the person who is empowered through his discipline, his ambition, and the purity of his ideals to read and understand its meaning may truthfully be said, not only musically, but in a broad and general sense, to be cultured. Why rest content in the valley while hills and mountains are at hand which will be ours for the climbing?

## •

Our readers who have followed the series of "Chats With Teachers and Students" have not forgotten that in February an offer of a prize of four volumes of "Franz's Songs," bound with the name of the successful essayist thereupon, was made to the one who should send the best essay on that composer. The fact that the composer, in making up the form, printed the closing paragraph, which should have ended the "Chats With Voice Students," at the close of the "Chats With Voice Teachers," has not seemed to have occasioned any serious misunderstanding, and we are highly gratified at the return, and also by the quality of mind and thought indicated by the various papers received.

The unsuccessful competitor is Miss Carolyn A. Nash, of San Francisco, Cal. The essay is properly indorsed, and in it she has met with all the requirements. I am sure her competitors will join me in congratulating her upon her success.

Following appears the essay, which meets the requirements of sufficient literary merit for publication. Among the essays received, a few are so exceptionally worthy that we can not forbear to give the writers honorable mention; their names are as follows:

Amanda Vierbeler, Pittsburgh, Pa.; Clarence Chandler, Waukesha, Wis.; Minta Z. Phillips, New York City; Ida Morrison, Greenville, Tex.

## ROBERT FRANZ.

BY CAROLYN A. NASH.

ON the 23rd day of June, 1815, was born at Halle, the historic birthplace of Handel, Robert von Knauth Franz, who was destined to add many a pure gem to the treasure of the song world.

At the early age of two years the little Franz received his first musical impression from Luther's chorale, "Eine Festburg ist Unter Gott," played from the church-steeples on the occasion of a religious anniversary.

Although during his childhood Franz displayed a strongly marked talent for music, his parents opposed his wish to obtain a thorough knowledge of the subject, and it was only after working almost unnoticed for many



ROBERT FRANZ.

years that Franz was allowed, at the age of twenty, to go to Dessau to study counterpoint under Friedrich Schneider. Upon his return home, after a two years' course, unable to obtain a position or to find a publisher for his compositions, Franz continued with great earnestness his study of Bach and Handel.

Little inspiration as he met have derived from the cold, dry teaching of Schneider, the uneventful knowledge which he had received, combined with the experience gained much earlier by playing the organ in choral rehearsals, had ably fitted Franz for the task which he now undertook. This was nothing less than the complete revision of the principal chorale works of Bach and Handel, writing out in full the instrumental portions, which the masters had but indicated by a figured bass. Franz accomplished the undertaking in the most masterly fashion, and gained the gratitude of posterity by placing in his hands inspired creations otherwise inaccessible.

Among the most important of these revisions may be mentioned Bach's "St. Matthew's Passion," "Magnificat," and "ten cantatas," and Handel's "Messiah" and "Jubilate."

Throughout his life-time Franz valued Bach and Handel above all other masters. Bach's wonderful productive capacity was eminently satisfying to him. He says, "What the Bible is to Christianity, the Well-tempered Clavier is to music;" thus recalling the almost identical declaration of Schumann, that music owes as much to Bach as Christianity does to its founder. Franz was never tired of pointing out, in the works of the great Sebastian, motives introduced with fine effect by contemporaneous composers, who believed them to be entirely original with themselves.

During the long years of obscurity, after completing his studies at Dessau, Franz met with no encouragement save from his mother, whose love and sympathy were always his. Nevertheless, his firm conviction that he had received the summons of the art he loved continued to sustain him, and at last he obtained the posts of church-organist, conductor of the Sing Akademie, and later that of music director of the University.

In 1843 appeared his first master composition, a set of twelve songs (he had wisely destroyed his boyish attempts at writing music). The value of the lyrics was quickly recognized by Liszt, Mendelssohn, and also by Schumann, who noticed them kindly and with just appreciation in his "Neue Zeitschrift für Musik." From this time he was recognized as a composer of much worth, and he found no difficulty in publishing the songs now forthcoming in quick succession.

Besides more than two hundred and fifty of these immortal songs, Franz's original compositions include a setting of the 117th Psalm for a double choir, a kyrie for solo and chorus, and a number of part songs for male and mixed choir.

Unfortunately, in middle life a great affliction began to overshadow him; he gradually lost his hearing, and, being attacked also by a nervous disorder, he was obliged, in 1868, to resign his positions. His great anxiety for the support of his family was relieved, however, by the proceeds of a concert tour generously undertaken in his behalf by Liszt, Joachim, and several others of his musician friends.

The keynote of Franz's theory in regard to the true construction of the Lied-form consisted in his fine understanding of the mutual relations of text and music. He maintained that "every true lyric poem held latent within itself its own melody."

In this respect the theories of Wagner and Franz are analogous; on another most important point, however, the masters failed to coincide.

Wagner declared that the voice should be at the command of the composer, whereas Franz was convinced that the "human voice should command the first attention, accompaniment or orchestra forming but a background."<sup>1</sup> "Instruments," said he, "can be improved to meet the demands made upon them; the human voice is given;—who dares venture beyond its limits?"

It is profitable to note that in discussing Schubert and Schumann, his predecessors in the field of Lied-writing, he never hesitated to acknowledge the great influence which the study of their works had exercised upon his

## THE ETUDE

own compositions. It is said that he found Schubert's melodies at times too luxuriant, overflowing the limits of the words, and it is plain that he preferred Schumann's form of accompaniment. Of a broad, pure, and highly sympathetic nature, and gifted with wonderful penetration, Franz understood thoroughly the aspirations and limitations of contemporaneous composers. Combining classical tendencies with those of the romantic school, he was ably fitted to judge impartially of their worth. Mendelssohn's perfection of form and great refinement, Schumann's vigor and depth, Chopin's melodic genius, were duly appreciated and admired by him even when other of their characteristics failed to please his artistic sense. Franz was eminently a subjective writer, and, shunning contact with the tumult of the world, his calm spirit found truest inspiration in itself. No more exciting life could have so well agreed with his self-respecting nature as did the quiet seven years passed peacefully in the University town.

At Franz's death, in October, 1892, he was acknowledged as having raised the song-form to its highest level, and as being one of the most thorough musicians of the day.

He left many friends and admirers among the cognoscenti, while the circle of his disciples is growing yearly larger. It seems reasonable to hope that in the near future the lyric wreath which he has woven will receive the general recognition which it deserves.

## HOW TO SPEND THE HALF-HOUR.

BY FREDERIC W. ROOT.

I BELIEVE it is true, as a general thing, that voice lessons are not so long as piano lessons, one-half an hour being the amount of time which, in the majority of cases, the teacher thinks best to devote, or the pupil to pay for, in the domain of voice culture. All this has reference to private instruction, class work being nonessential in periods of one hour; though actually, where there are four in the class, it often happens that each pupil gets fifteen minutes, unless, having the gift of observation and reflection, he is able to turn his own nose some of the time devoted especially to the others. In the case of one private teacher whom I knew, who gave four hours (and insisted upon three a week, by the way), he worked so slowly and gave such long intervals to rest the voice that he did not get in over a half-hour's work at each sitting. I have also known some who were very deliberate and discursive during a half-hour of work. But, for our present purpose, let us consider the problem which presents itself to the teacher who wishes to occupy a half-hour in giving a voice lesson to the best advantage. Now, I am not going to say positively how this ought to be done, for I am not sure that I know; and it has long been my intention to suggest to Mr. Greene that he should request a number of teachers to express their views upon this subject in the columns devoted to his department of THE ETUDE. I will express some of my own in advance of his invitation, however, and leave any sequel (including his invitation) to his sense of fitness.

Perhaps some would be inclined to answer this inquiry in two words—"It depends." And so it does, but there is more to be said upon the subject. If the sole object is to please the pupil, it may be found best, in perhaps three-fourths of the voice lessons given, to spend almost the entire time in developing high notes—the part of the voice where the most striking effects are made or expected—and in practicing upon songs which appeal to scope to these. If the teacher knows how to do this work correctly, such a course may be best for the pupil, as well as most pleasing, provided he or she is a good musician, and has the lower part of the voice in proper shape. But, supposing the pupil can not keep good time, having an imperfect sense of rhythm; can afford to spend so much time in developing show notes, pitches whose office it is to give intensity to expression? Faulty rhythm is one of the commonest faults among singers, and one of the slowest to respond to training. Strictly speaking, no performance is even presentable if not gracefully rhythmic. Shall we say to the pupil who is at fault here: Take piano lessons,

<sup>1</sup> "One Hour of Study," referred to in my last article, is a good specimen of the works available at this point.

2. Applied voice production, or phrasing and style. This includes attack, shading, portamento, accent, etc., and is often studied in connection with songs; but I prefer not to put songs to mechanical uses, and therefore favor the use of Sieber's Studies with the syllables ia, ea, da, etc.; or, if one is willing to take the time to teach Italian pronunciation, Vacca's and Marchese's works.

3. Rhythm and music reading. In this department may be used Concone's "Fifty Lessons," each one being recited while beating time. And there is also a plan by which the teacher can supervise music-reading with very little time at lessons.

4. Songs with adequate attention to habit in the expression of sentiment.

It might be thought best to supervise these departments continually, but not include all of them at each lesson; and, of course, the amount of supervision that any given department requires would differ according to the gifts and attainments of the pupil.

## THE ETUDE

Let us also bring this subject before us by means of a few queries:

1. With what proportion of pupils should the voice teacher devote himself entirely to voice production, emotion, and songs?

2. Does the voice trainer sometimes have pupils with whom technical voice training had better give way entirely to general musical training?

3. In what proportion of cases is it best to do one thing at a time, spending month after month upon breath-control, for instance, leaving objectivity—the habit of expression, for instance—until the former topic is nearing completion?

4. Would it please the average pupil more to acquire some effective high notes, or to master a nose, acquire attack, proportions and adequate sustaining power, graceful rhythm, distinct enunciation?

5. Is what proportion of cases it is necessary to do one-sided training, to overlook the slower and more intricate problems of vocalization, and give attention to that which is more showy, in order to keep the pupil interested?

6. In what proportion of cases is it best to insist upon progress in all four of the departments above described, accepting slow progress in order that everything which is to come to make up a complete equipment may be included?

7. In such cases how might the half-hours of work at lessons be planned in order that the teacher could supervise practice upon all the items?

Other similar queries which grow out of a consideration of this subject will suggest themselves to any teacher of experience who takes an interest in it.

## NOTES OF CASES FROM THE RECORDS OF A VOICE HOSPITAL.

I.

EDITED BY F. W. WODELL.

A PROFESSOR of singing who had led a life died. Among his papers were found memorandum books inscribed "Records of a Vocal Hospital." They were of no value to the heirs of deceased, and came into my hands through a friend of the family. I have made therefrom a selection of cases which it is hoped will prove interesting and possibly of value to the profession.

CASE NO. 1.—The patient was a lady about twenty-six years of age, intelligent and fairly well educated. Student of elocution. Desired to learn to sing in order to introduce song in recitation work. Desired she had never sung having been disconcerted childhood from attempting to sing. Said she had no ear for music, and could not "carry" a tune. "Was totally unable to sing correctly, and so familiar a tune as 'America'."

An examination proved the truth of the latter statement. On attempting to sound varied pitches the patient sang above and below the pitch intended, and only by accident gave the correct pitch.

Further examination, requiring the patient to listen to varied pitches, proved that she could recognize one tone as higher or lower than another.

*Disposition.*—Patient suffering from inability to sing definite pitches; cause, faculty of distinguishing varied pitches undeveloped, and lack of control of vocal organ through non-use in singing and faulty use in heavy, dramatic, elocutionary work.

*Treatment.*—A course of exercises to train the foundation. Concurrently a course of exercises to relieve the throat from the labor of controlling the outgoing breath, supplemented by exercises requiring the sounding, on rightly controlled breath, of the various musical intervals to one vowel, and later on, to various vowels. Also, to aid in keeping the throat free from undue tension, exercises requiring the rapid repetition, on one pitch, lightly, smoothly, distinctly, with a constant flow of tone, of a series of short syllables, such as la, heh, heh, ee, po, too, and 1, 2, 3, 4, 5, etc. All singing done on middle pitches, with the normal weight of voice—that is to say, without any attempt to sing either a lone note or a soft note.

Later the usual primary vocal exercises were given, and, after about four months, two simple ballads of

moderate range were taken up. In six months the patient sang one ballad having a range of an octave and one-half in perfect time, and with a fair quality of soprano voice. She then married and passed from our knowledge.

*Memoandum.*—When singing out of tune is due to an utter lack of "ear," it is to be attributed most often to undue tension or rigidity of the vocal instrument. The most potent and frequent cause of such a condition is lack of control of breath elsewhere than at the throat.

Sometimes there is such mental and bodily strain as results in failure to properly support the voice. A diseased throat or nose will make intonation uncertain. With some singers stage-fright induces such a condition of nervous tension that control of breath is lost, the vocal instrument made rigid, and, according to the idiosyncrasies of the individual, he or she sings flat or sharp. The singer is aware of his fault, but unable to relax sufficiently to remedy it.

Where there is lassitude the singer should be stirred up—the critic usually tends to that, for there is no vocal sin so great as singing out of tune. There is no specific for stage-fright. Frequent public appearances and the practice of taking a number of deep, slow breaths on first facing an audience bring good results. A singer with diseased nose or throat is sometimes a case for the physician and surgeon.

An occasional lapse from pitch does not warrant condemnation of a singer or his method. Where singing sharp or flat is the rule, however, the singer should strive for a better grip of his method; or, if he has reason, on careful self-examination, to believe the method at fault, he should seek another instructor.

## CONSISTENT ENERGY.

To be a singer it is not enough to have a voice; one must have the most vital musical knowledge.—GARCIA.

E. F.—Your student need not necessarily imitate the teacher's singing; they too frequently attempt to do so at the cost of individuality, which tendency is obviated by hearing as many other artists besides the teacher as possible. Many excellent teachers are inferior singers, as many excellent singers are inferior teachers. If you have taken three quarters and can sing as well as did I before, it is time you sought another.

I. L.—If you have in mind the following, you have confidence praise yourself. In your first day, to secure a professional opinion, and to ascertain, as nearly as possible, what other qualifications you have. That might encourage you to attempt its development. After you have the decision of a competent teacher, I shall be better able to give you the advice you desire.

I. L.—Your daughter to sing out of any book of exercises without the guidance of hand of an experienced teacher is a most dangerous experiment. If she is not too old I would advise waiting until you can place her in the hands of some one in whom you have perfect confidence.

S.—1. The word "intonation" is used by singing teachers to indicate the quality of pitch.

If a person in his art is said to have correct intonation.

2. Pitching the voice means properly delivering the tone. If the customary expression of the act had been "delivering the voice," an explanation of it might, with equal propriety, have been "placing the tone." Words like "pitching" and "placing" are used to designate a thing that is not obscure at all. The ideal tone is one that is unconsciously free, having resonance which can be detected by feeling as if the tones were gently delivered in the front part of the head, the bone of which were sympathetically involved. The following exercise is one that is unconsciously free: Exercises for the voice which you can possibly appear in print.

G. J. M.—1. There is no short cut to boy choir work if conducted successfully; careful preparatory study, as well as experience, are the necessary prefaces to success. Boys are hardly possible at the ages you speak of fifteen to eighteen; those are just the years when boys' voices begin to change. From ten to fifteen are the useful years of a boy's voice.

2.—The vibrato is natural to most voices who take it in a free and unrestrained manner, control of tone which should be acquired as the voice develops. Do not confound the vibrato with the tremolo, which is the result of forced and unnatural motion.

J. F. G.—In reading at sight, do not use the syllables except "la," and apply that to all tones. Study the intervals of the major scale, using their correct names (prime, second, third, fourth, fifth, sixth, seventh, and octave). Learn to decide at a glance whether the interval is major, minor, augmented, diminished, etc. Have the student thoroughly trained in this work by practicing a short time each day, thinking and singing intervals. The intervals of both major and minor scales may become altered, and an accurate knowledge of the sound of each will remove all difficulty. Analyze each composition in regard to key, signature, and modulations before singing. Use the words of the song at first sight. A course of harmony will facilitate your sight-singing.

A SINGER should not expect her teacher to instruct her in the elements of music. He is not there for that purpose. One thing she should do, if she has confidence in him, she should obey him.

A woman is too apt to treat a teacher as a physician. She is a long time making up her mind whom to con-

sult; she takes the advice of many friends afflicted with vocal maladies which have been cured or confirmed. She finally chooses a teacher; she listens to his theory or theories with open mouth and ears; she is enthusiastic for a time, and proclaims his merits from the housetops; at the end of a month she thinks that she has mastered his method. Then she leaves him and goes to another, again in search of a golden method and a certain cure. Meanwhile the teacher is blamed, and he is lucky if he escapes the reproach of the chafetan.

QUESTIONS AND ANSWERS.

A SUBSCRIBER.—Your question has puzzled many teachers and pupils, but, after all, is not so difficult a problem. If you speak the words naturally, which will be perhaps with a little greater emphasis than if the words meant a more forcible meaning, you will find the question answered almost of itself. The difficulty is, you will not speak them naturally, voices and all will be uppermost in your mind. The act of dissecting consonants and vowels will mar the smooth effect. If you will take the old edition of Vacca's "Consonants" and compare it with the new edition, you will see all the five consonants placed over against the following words, precisely as you did it: "No nœve le vœste vœme." The art of treating the consonants consists in retaining the vowel to its latest limit of time for the sake of pronunciation, and, if you are a close singer, a sentence well read will be equally well if each consonant is articulated without its being obtrusive. The deeper you look into this subject, the more you will be convinced that, in singing, correct pronunciation is neither more nor less than phonetic spelling.

A. M.—Your student need not necessarily imitate the teacher's singing; they too frequently attempt to do so at the cost of individuality, which tendency is obviated by hearing as many other artists besides the teacher as possible. Many excellent teachers are inferior singers, as many excellent singers are inferior teachers. If you have taken three quarters and can sing as well as did I before, it is time you sought another instructor.

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IN our directions as to our method and system of dealing, we mention that a complete settlement is to be made at least once each year, at the end of the teaching season. This time has now come. During the current month we expect a complete settlement of all accounts, unless special arrangements have been made. This refers particularly to the return of the "On Sale" music. In this connection we desire to say to our patrons to be particular that their names are written upon the packages of music returned. We will furnish a gummed label with each of the June 1st statements, which has a space left for the name to be inserted. If it is a large package, return it by freight; otherwise send the express rate to Philadelphia on the weight of your bundle before you decide whether to send by express or mail. The mail rate is 8 cents per pound—two ounces for a cent, and four-pound packages

has come to us entirely unsolicited. We have the largest subscription list, going to just the people whom you desire to reach, and our terms are not high. Write to us for particulars.

THOSE of our patrons who desire to continue to teach during the summer, can have our new music sent to them regularly monthly, by sending us special instructions. During the summer months our new issues are not sent out unless especially directed. But there are very many teachers who are more active in the summer than in the winter; to these the regular packages of new music are a very great accommodation. We publish just as extensively in the summer as in the winter. Those of our patrons who desire either our vocal or instrumental compositions during the summer can have them by sending in their names.

WE have on hand a number of full sets of Chopin's piano works in the Schubert edition, published in Leipzig. This edition is finely edited by A. Richter, who is one of the principal piano instructors in the Leipzig Conservatory of Music. There are twelve volumes in all. We will dispose of all we have at \$2.75 a set, and pay transportation. There are about 250 distinct piano pieces in this series, which will make a library in itself. We can not fill any orders at these rates after the present stock is exhausted. They were received from the Pond stock, which we purchased.

SPECIAL ETUDE offer for June: For \$2.15, cash with the order, we will renew your subscription to *The Etude* for one year, and send you a copy, postpaid, of one of the most valuable works in our catalogue—"Celebrated Pianists of the Past and Present." This is a volume bound in red cloth, gilt, illustrated with one hundred and fifty portraits of European and American pianists. It is one of the most valuable works on musical biography published. This American edition contains, in addition to the original foreign, fifty pages of material relating to American pianists. The volume unusually sells for \$2.00.

We have reprinted, during the current month, "Studies in Melody Playing" (two volumes), compiled by H. C. Macdonall. A number of editions of both of these books have been exhausted. They consist of a compilation of studies for piano by various authors, designed to develop the poetic taste and feeling for expression. We should be pleased to send these for examination to any who desire them.

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WE will make our usual summer offer of three months' subscription to *The Etude* for only 25 cents. Any three months from June to September inclusive may be selected. The retail price, from which we never deviate, to the general public is \$1.50. We give for this, every month, at least thirty-two pages of valuable musical reading matter and twenty-four pages of music, containing seven or eight pieces, equal in price to more than a year's subscription. We will allow a large commission to those who wish to solicit subscriptions. We have the largest paid subscription list of any journal connected in any way with music. This is itself a guarantee of the value of the journal to its constituents. As our agents have said to us, *The Etude* is well known in almost every musical community, and where it is not, the leaving of a copy overnight proves its worth without any further solicitation.

WE will furnish you with free sample copies and will give you any other help possible.

THE advertising pages of *The Etude* offer to music schools in particular, and to any one else who has any article to sell which appeals especially to musicians, a chance not to be obtained by any other method. We would draw the attention of the music schools and colleges in particular, during the summer months, to the value of our advertising columns. A few up-to-date, well-illustrated advertisements in our columns. They must have good results, as we have not had to ask for a renewal—it

is all the special offers on new works which we have been advertising during the past few months are discontinued with this issue. There were five works—namely, Schmoll's "Piano Studies"; "Concert Duets for Piano 4-hands"; "Fifth- and Sixth-Grade Pieces," by W. S. B. Mathews; "Sonatina Album," by M. Leesohn, and "Sight-Reading Album, No. 2," by Landau. The last "Sight-Reading Album, No. 2," by Landau. The last two are not yet on the market, but they will be delivered some time during this month. The \$1.25 offer for the complete set of the books is also withdrawn. We begin this month with special offers for the important new works of Goodrich and Tapper. For information see notice in this department.

## THE ETUDE



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THE Schmoll "Studies and Study Pieces" which we have issued during the past month are making quite a bit. Almost every one who has seen them has spoken well of them. They are for execution, phrasing, and style. They resemble Heller's "Studies" to a certain extent. They are full of character; not burdened with technical difficulties, and will always interest. We have more such studies. If you have not availed yourself of the special offer you can order a copy on examination if you have an account with us. There are three books retailing at \$1.00, subject to the regular sheet-music discount. The books differ very little in difficulty. If you desire a variety of piano studies, we would advise an examination of these studies.

WE have on hand a number of full sets of Chopin's piano works in the Schubert edition, published in Leipzig. This edition is finely edited by A. Richter, who is one of the principal piano instructors in the Leipzig Conservatory of Music. There are twelve volumes in all. We will dispose of all we have at \$2.75 a set, and pay transportation. There are about 250 distinct piano pieces in this series, which will make a library in itself. We can not fill any orders at these rates after the present stock is exhausted. They were received from the Pond stock, which we purchased.

THE remaining two books of new publications of special offer list—the "Sonatina Album," by M. Leesohn, and "Sight-Reading," volume II, by Landau, will be issued during the present month, and all special offers for them are now withdrawn.

THE *Etude* is increasing in popular favor with each issue. Its field is constantly broadening, its mission more marked. Many of our readers may not fully realize the importance of the work in education accomplished through *The Etude*. There is no musician, however learned, who can not be strengthened by reading *The Etude*. Our best readers are those at the top of the profession, and, on the other hand, there are teachers in the remote districts that owe almost everything they know to *The Etude*. There can not be a safer guide. Our aim is to print only the best. It would astonish many to know how much is rejected each month. From the great mass of material we examine each month, all bearing directly on music and music teaching, we carefully make up *The Etude*. It will be noticed that nine-tenths of the material we use is original. We receive every musical journal of any importance, not only in the English but in the German and French languages, and it is astonishing to note the amount of nonsense and twaddle that is published about music. Our readers need not fear lest we be alighted into other fields, as the last special issue might indicate. There will be these excursions into new fields, but we will return from them invigorated by the little eating. We always welcome criticism on any new departure we may make.

WE still have a number of copies of the Elite Collection of Vocal Music, which we will dispose of at 50 cents each. The collection must not be confused with the numerous collections of cheap music. It is an elegant collection of the choicest songs by the best composers. There is only a limited number still remaining.

THE *Etude* for July will contain some very interesting matter. A special feature will be some valuable material on Bach, his life and works. The articles will be illustrated and the scene will be accompanied by a supplement, a portrait of Bach, uniform in style and design with our previous ones of Beethoven, Rubinstein, and Chopin. We will include in this material a most interesting episode selected from Brachvogel's great musical novel, "Friedemann Bach," translated from the German especially for *The Etude*. It narrates the account of Bach's visit to the court of Frederick the Great. Teachers who make use of Bach's compositions in their course of instruction will find in this number the best of the very best kind possible. Mr. Henry T

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A fine dact arrangement of the previous piece; very brilliant and effective. It is difficult in either part.

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A little piece, both from the standpoint of pleasing quality and from its results technically. It has a good rhythmic quality of the popular French dances.

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A modulating, singable song, with English and German words. Just suited to general teaching or recital use.

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A gem of the modern French style, and used very much in recitals or as an encore piece.

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A gem of the first water so far as simplicity is concerned. It is a good piece for the lower grades. It will be found very useful as a means of illustrating an artistic style of playing.

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A fine piece in a popular rhythm, with a slight flavor of the old troubadour in character. It should be used by every teacher.

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A piece of the semi-classic type that is won by a place in a systematic course of instruction. It is especially suited to all progressive teachers.

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Like No. 6 of this same set of pieces, this composition is one thoroughly suited to teachers' use. It is in a good style in melody playing, both hands securing fine drill.

2716. Schmidt, Wilhelm. *Song of the Troubadour*. For Medium Voice. Grade II.

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2718. Sartori, A. Op. 299, No. 7. *Dreams of Youth*. Grade II.

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2719. Gautier, Leonard. *Alcazar (Intermezzo)*. Grade III.

A good piece by the composer of the popular "Le sacre." That will be found equally interesting and delightful in recital for the left hand alone.

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A fine piece, most attractive in melody and musically in construction. It will be found especially useful in recital of American compositions.

2721. Vannah, Kate. *My Bairnie*. Song for Medium Voice. Grade III.

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2728. Schmid, A. Op. 18. *Grande Valse Brillante*. Grade V.

A well edited edition of one of the most popular of Chopin's waltzes. One that belongs to every advanced player's repertoire, as well as every progressive teacher's course of instruction.

2729. Schmid, A. Op. 18. *Grande Valse Brillante*. Grade V.

A well edited edition of one of the most popular of Chopin's waltzes. One that belongs to every advanced player's repertoire, as well as every progressive teacher's course of instruction.

2730. Schmid, A. Op. 18. *Grande Valse Brillante*. Grade V.

A well edited edition of one of the most popular of Chopin's waltzes. One that belongs to every advanced player's repertoire, as well as every progressive teacher's course of instruction.

2731. Schmid, A. Op. 18. *Grande Valse Brillante*. Grade V.

A well edited edition of one of the most popular of Chopin's waltzes. One that belongs to every advanced player's repertoire, as well as every progressive teacher's course of instruction.

2732. Schmid, A. Op. 18. *Grande Valse Brillante*. Grade V.

A well edited edition of one of the most popular of Chopin's waltzes. One that belongs to every advanced player's repertoire, as well as every progressive teacher's course of instruction.

2733. Schmid, A. Op. 18. *Grande Valse Brillante*. Grade V.

A well edited edition of one of the most popular of Chopin's waltzes. One that belongs to every advanced player's repertoire, as well as every progressive teacher's course of instruction.

2734. Schmid, A. Op. 18. *Grande Valse Brillante*. Grade V.

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